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**Into the Labyrinth:
Excursions and Applications for Creative Process**



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**Into the Labyrinth:
Excursions and Applications for Creative Process
by**

Janice M. Francisco

**An Abstract of a Project
in
Creative Studies**

**Submitted in Partial Fulfillment
of the Requirements
for the Degree of**

Master of Science

December 2006

**Buffalo State College
State University of New York
Department of Creative Studies**

Abstract

Into the Labyrinth: Excursions and Applications for Creative Process

This project surveyed, analyzed and organized implicit references to creativity in labyrinth literature to assess the validity and context within which the labyrinth could be used as a creativity tool to facilitate creative change. The work discovered explicit links to the creativity concepts, processes/tools, models, and outcomes required to facilitate creative, transformational change. Implications for future studies suggest the opportunity to qualify and quantify the increased effect on creative production when Creative Problem Solving techniques are applied to the labyrinth experience; the ability to generate “in-the-moment” benefits of incubation, and the placement of the labyrinth within the full repertoire of tools available within the seven thinking skills evident in the Creative Problem Solving Thinking Skills Model.

Buffalo State College
State University of New York
Department of Creative Studies

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Dates of Approval:

Dr. Mary Murdock
Associate Professor, Creative Studies

Janice Francisco
Candidate

DEDICATION

To Dave, Nick, and Jon for stepping with me on this path. I deeply appreciate the tenacity you've shown in sticking with me as we navigated the changes and impacts of the tenacious hold creative studies has taken on me. Thank you for reminding me of the importance of balance. I love you.

*And take you now my heart which thou doest hold
Within the labyrinth of thy entangled ways.*

Ronsard

To Cyndi Argona for extending the invitation for me to dance with the labyrinth, creatively. Look at the creative change you started!

To Dr. Mary Murdock for igniting the spark in me, stoking the fire, holding the space, keeping open to my possibility, and distilling catalytic nuggets of insight at the most appropriate of times. You have had a wonderful knack for nudging me along the creative path, inspiring my curiosity, and leaving me feeling resourceful, even when I was spiraling. Thank you for sharing so generously of your wisdom and living on purpose.

To mom for your constant encouragement, sharing in my delights and doldrums and connecting me to the people, places, books and thoughts that have continually fed me.

To dad and Kathy for providing a comfortable bed, wonderful meals and curious ears as Sylvie, Sharon and I journeyed back and forth to Buffalo.

To my cohort and esteemed colleagues for gifting me with your insight, reminding me to look beyond the immediate path, allowing me to share in the exploration of your own creativity and enhancing mine while doing so.

To Blair Miller, the teacher and mentor who showed up when I was ready to step onto the creative path. If every student in this program had the generosity and enthusiasm of a mentor such as you, the world would be a more creative space.

To Carrie Walker-Boyd, Sharon Edwards, Julie Francisco and Felicity Mulgan thank you for your trust, support, interest, and willingness to experiment in my learnings, to help me grow, and to keep me on task as the vision for our collaborative work unfolds. I am truly blessed to have you all on my team.

ACKNOWLEDGMENTS

The work of this master's project would have experienced a very different life had the conclusions I drew relied solely on the content contained within the labyrinth literature.

The labyrinth must be experienced to be appreciated. I had the good fortune during this project to experience the labyrinth for myself and through the experience of others.

The real nature of the labyrinth and its implicit and explicit links to creativity came to life through my interaction with the participants of the 2006 Labyrinth Society Gathering in New Braunfels, Texas. To all those in attendance, thank you for sharing your passion and creativity with the labyrinth.

In particular, to Lauren Artress, Helen Curry and Jeff Seward, thank you for being creative change leaders and manifesting your creativity so that others may find theirs. The generosity of your conversations with me at the Gathering has been inspirational and transformational to my understanding of the potential of the labyrinth as a creativity tool. In creating my space as a creative change leader, I hope that our paths may one day cross again.

I would also like to express my thanks to Joe Miguez and Janie MacDonald, two creative labyrinth explorers who have traveled different labyrinth paths before me. Thank you for sharing your time, energy and effort as I stepped onto this path and searched for "just the right angle" from which to start my research. As I have been able to build on your steps, I hope that you can build on mine.

Labyrinth illustrations appearing on the front cover are used with permission as follows:

Top Left - Seward, J. and Keiser, V. Original Cretal Labyrinth drawing. Retrieved March 25, 2006 from <http://www.labyrinthsociety.org>

Top Right - Ferre, R. and Keiser, V. Original Chartres Labyrinth drawing. Retrieved 2006-03-25 from <http://www.labyrinthsociety.org>

Bottom - Goode-Harris, L. *Santa Rosa Labyrinth* ©. Retrieved 2006-11-12 from <http://www.leastudio.com/>

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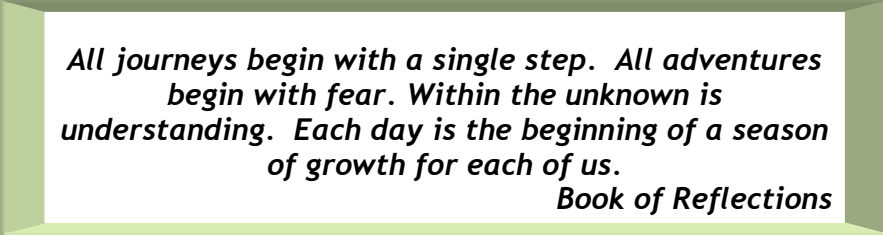
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SECTION 1: BACKGROUND TO THE PROJECT



All journeys begin with a single step. All adventures begin with fear. Within the unknown is understanding. Each day is the beginning of a season of growth for each of us.
Book of Reflections

Purpose

The purpose of this project was to use my existing skills and talents to improve the quality of life for others by *combining and synthesizing* concepts related to facilitating organizational change and learning, applied creative process, mind-body / whole brain learning and the labyrinth to explicitly qualify, *put into context* and *highlight the essence* of the implied link between creativity and the labyrinth as a creative tool.

This project was guided by three organizing questions that asked:

How might we use the labyrinth in facilitating creative change?

How might a labyrinth be used to foster applied creativity?

And, if it can foster applied creativity...

What might be all the things that happen when an aspiring writer uses the labyrinth to support the creative process?

In answering these questions, this project:

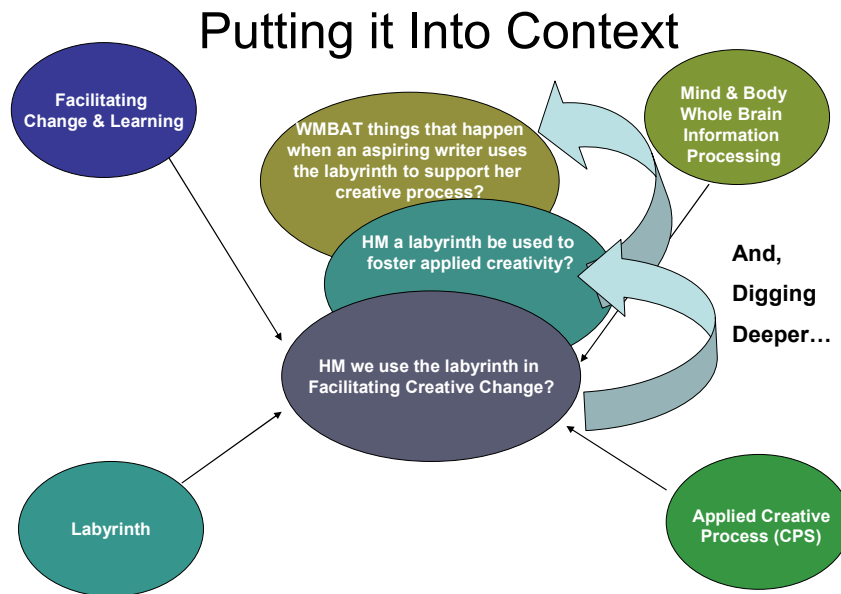
- Surveyed analyzed and organized implicit references to creativity in contemporary labyrinth literature;
- Made explicit the implicit references to creativity concepts, processes and tools, models, and outcomes;
- Assessed the validity and context within which the labyrinth could be used as a creativity tool to facilitate creative change in organizational contexts; and
- Provided a forum to gain personal experience in what it is like to use the labyrinth to support deliberate creativity.

Description

This section includes a brief overview of the content and organization of this project.

Section 1 - Project Purpose highlights the purpose of this project, its organizing framework (which is additionally supported by the following diagram), the rationale for choosing a project of this nature, and synthesizes what this project adds creatively to creative change leaders, labyrinth users, individuals exploring their own creativity, and myself.

Figure 1 - This Project in Context



Section 2 - Pertinent Literature reviews the approach to the literature search and offers the reader an extensive bibliography of sources organized by four select themes:

1. Creativity
2. Labyrinth
3. Trends in Organizational Learning / Facilitation
4. Body-Mind Connection

Section 3 - Process Plan outlines the approach for conducting this project and is supported by extensive chronological process and project management documentation in the Appendix.

Section 4 - Outcomes lists and elaborates, on the experience of the creative process and the realization of the creative products that resulted from this work including the findings of the literature search, personal experiences with walking the labyrinth to support my own creativity, and reflections on field research experiences among others.

Section 5 - Key Learnings examines the content and process learnings associated with this work and is presented based on the three organizing questions established for this project and the personal learning objectives I set for completing this work.

The Appendices have been used to contain background detail associated with each of the preceding sections and following them is the original Concept Paper submitted to guide this work.

Rationale for Selection

Historically, for over ten (10) years, labyrinths have been a part of creativity conferences. The World Wide Labyrinth Movement, its supporting historical explanations and current literature implicitly link creativity and the labyrinth. No one, at least in my research experience of the eight months prior to beginning this project, has in the broader context, explicitly and specifically indicated how.

This project builds on research and application work I conducted earlier this year to discover “How might a labyrinth be used to foster creativity?” This work resulted in the development of a booklet entitled *The Creative Walker’s Guide to the Labyrinth: An Approach for Beginners*. By testing the usefulness of this booklet in limited capacity with ICSC students and select other attendees at the CREA conference in April 2006, I found that the product of my initial research had great appeal and received feedback that “I was on to something”. This feedback was further confirmed when in August 2006 I was approached by an attendee at the CREA Conference who works at University College at Falmouth, Cornwall (a creative arts university) to provide 75 copies of my labyrinth booklet to support an exploration into applied creative process and the creativity supporting benefits of the labyrinth as part of a week long staff development event.

I embarked on this project seeking answers to deeper questions about the labyrinth’s relevance to creativity because my initial exploration left me with just enough curiosity to know that there is something more here to explore, a greater story to be told. Something that has only been hinted at so far in the popular press and outside the field of applied creative studies. Something that, even in its use of labyrinths at creative conferences, (CPSI - Creative Problem Solving Institute, CREA - Creative European Association, Mind Camp) the creativity field has not yet articulated.

What this Project Adds Creatively to Me and Others

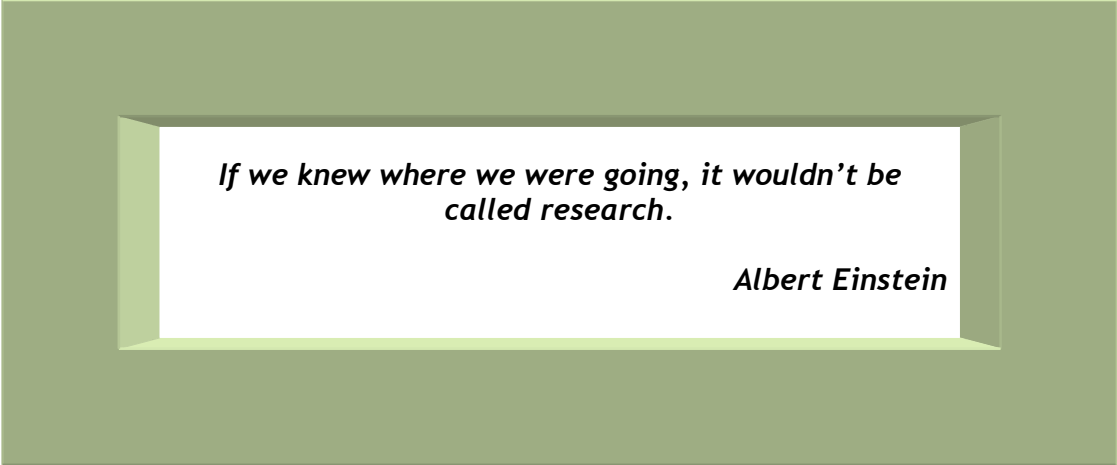
As creative change leaders this project offers the opportunity to *put into context* the appeal of the labyrinth, demystify its creative “routes”, integrate its whole brain enhancing nature into our work and support “in-the-moment” incubation in facilitated creative problem solving sessions.

As labyrinth users, or potential labyrinth users, it allows us to *combine and synthesize* the proven benefits of creative problem solving so that we can have a more structured and impact-full interaction with the labyrinth as we search to clarify the nature and boundaries of our challenges, and transform ideas for resolution to implement-able solutions.

As artists, budding artists, emerging experts in our fields, whether in the creative arts or other disciplines, this project offers the opportunity to explore and *highlight the essence* of our own creativity and test the limits of our spirituality within an ancient, contained space that is archetypically, indelibly and undeniably etched inside and outside our being.

Finally, and most importantly, this project gives me, and others, a wise, complete and anciently novel way to connect with their creativity.

SECTION 2: PERTINENT LITERATURE



If we knew where we were going, it wouldn't be called research.

Albert Einstein

Narrative Introduction

This section

- Explains the primary and secondary focus of literature selected to support this research and why;
- Highlights findings related to the body of labyrinth literature reviewed; and,
- Presents a bibliography organized in four select research themes:
 1. Works Related to Creativity
 2. Works Related to the Labyrinth
 3. Works Related to Trends in Organizational Learning / Facilitation
 4. Works Related to the Mind / Body Connection.

Primary Focus of Literature Search

The primary focus of the literature sources I selected was on tapping into resources that would explain the “what’s”, “why’s” and “how’s” about what was going on within the labyrinth in relation to creativity. The literature review focused on contemporary labyrinth books, corresponding to the current labyrinth revival, and published since 1995 with the purpose of explaining the history and use of two predominant labyrinth forms, the pagan Cretan and the medieval Chartres versions.

As I had completed some initial research in the development of my *Creative Walker’s Guide to the Labyrinth* a search of www.Amazon.ca, the references cited in MacDonald (2004) and attendance at the Labyrinth Society Annual Gathering helped to identify additional book sources (Artress, 2006 (2 sources); Attali, 1999; Curry, 2000; Seward, 2003; Simpson, 2002). One source, Lonegren, S. (2001). *Labyrinths: Ancient myths & modern uses*. NY: Sterling, which discusses a “Labyrinth Problem Solving Process” (LPS) was unavailable for purchase at reasonable cost. While I had attempted to reference this book through the E.H. Butler Creative Studies Library, I was not able to use it when I was in Buffalo conducting my intensive literature search because of a freak snowstorm that paralyzed the city and shut down the library on the day I had planned to review the work. Luckily, sufficient information about Lonegren’s LPS was available through MacDonald (2004), Curry (2000) and Simpson (2002). In addition, Curry, in conversation with me at the Labyrinth Society

Gathering in November 2006 provided me with background details on Lonegren's LPS that was not available in the labyrinth works I consulted. According to Curry, (in conversation) Lonegren was an expert in the seven chakra energy centers in the body and decided to map the chakras to the 7-circuit Cretan labyrinth. Once he had, he had the idea to develop questions that would relate to the energy purpose of each chakra, thus birthing the Labyrinth Problem Solving Process.

The scope of this literature search was purposely limited to implicit creativity references in labyrinth books published since 1995 for two reasons:

1. While the current labyrinth revival has its initial roots in the reprinting of W.H. Matthews' 1922 work entitled *Mazes and Labyrinths* (Saward, 2003), an initial search of the available literature indicated that until Artress (1995, 2000, 2006) documented the use of the labyrinth as a potential tool to enhance creativity, no other references to this practice were evident in the literature. The first popular work endorsing the regular use of labyrinths with implied references to creativity is Artress's (1995) *Walking a Sacred Path: Rediscovering the Labyrinth as a Spiritual Practice* which documented her work, initiated in 1991, to influence the *World-wide Labyrinth Movement*. In this regard, Artress's work could be considered seminal as any subsequent published contemporary works appear to build on her original ideas.

2. The initial search of the literature indicated there was a sufficient body of information contained in the books published since 1995 to provide a reasonable enough size of information to consider for the purposes of this study.

Interestingly, a mid-project consultation of a bibliography of labyrinth literature compiled by *The Labyrinth Society* indicated that the majority of books, booklets and pamphlets were accounts of history; that the scope of this project's literature search had in fact zeroed in on the most pertinent literature; and that in fact, there were no other appropriate sources to consult.

**Table 1 - Summary of Nature of Labyrinth Books, Booklets, Pamphlets
Referenced in Labyrinth Society Bibliography**

| Categories of Published Books, Booklets, Pamphlets | Incidents in Bibliography |
|---|----------------------------------|
| Endorsement of Use of Labyrinth | 7 |
| Sacred Geometry | 3 |
| History - General / Specific | 18 |
| Explanations / Illustrations/ Constructions | 7 |
| How to - Spiritual / Esoteric | 5 |
| Labyrinth and Energy | 2 |
| Labyrinths and Alternative Uses | 4 |
| Labyrinths in Contemporary Fictional Novels | 2 |
| Labyrinth in Historical Literature | 2 |
| Total Cited | 50 |

Secondary Focus of Literature Search

The secondary focus of my research was on works that would help me put the labyrinth and its purported links to creativity into a context that would allow me to draw conclusions about the implied links to creativity in relation to explicit concepts, processes and tools, models, and outcomes. Seminal, germinal and current creativity works were consulted with emphasis placed on incubation, creative habits/thinking skills, Creative Problem Solving, and creative process.

Another aspect of the secondary focus of the literature search was on finding resources that would support the process to combine and synthesize my learnings about the labyrinth and its creative links with my domain expertise in the areas of organizational change facilitation, learning and whole-brain learning so that I could find ways to place the labyrinth within an organizational change context that would support its integration into creative change programs delivered to business-oriented organizations. In this case seminal, germinal and current works that spoke to transformational change, systems thinking, emotional intelligence, intuition, organizational learning and facilitation were consulted.

The scope of my project goes beyond using pertinent literature.

Developing an understanding of the simplicity of the labyrinth and the nature of its current revival is windingly complex. As explained in detail in SECTION 3: Process Plan following, I had the serendipitous good fortune of employing in-person, informal conversations with key leaders in the labyrinth field by attending creativity and labyrinth conferences and being thrown into an opportunity to fill-in as a labyrinth experience facilitator at Mind Camp when the scheduled facilitator had to attend to a personal emergency. In addition, I incorporated my personal experiences in using the labyrinth to foster my own creativity. These approaches allowed me to address curiosities that were not satisfied by the linear nature of the literature search process, verbalize and test out my findings and get first hand, in-the-field experience about what really is at the heart of the labyrinth movement in relation to creativity.

Finally, the bibliography I compiled to support my research is, in my opinion, rather eclectic and broad. It developed organically and intuitively as I ventured deeper into the creative paths evident in the labyrinth. You may review this bibliography and think “did she really read all those?” The answer is yes. I employ a process called PhotoReading™ which, in a nutshell, is a whole-brain reading process that allows you to process vast amounts of information, based on a specific reading intent, in a way that engages both the rational and intuitive minds in sense and connection making. It delivers what I call a body and mind knowledge of the material that allows you to combine, synthesize and use it in ways that go far beyond traditional learning methods. Hopefully this explanation of PhotoReading™, and the similarity the reader should recognize between the PhotoReading™ process and that facilitated in a labyrinth, will help put the literature I have used and the conclusions I have drawn in my research into context.

Selected Bibliography

To aid the reader in finding resources and understanding the body of work from which the research and conclusions associated with this master's project have been gleaned, the bibliography has been organized in relation to select research themes. These themes include works related to creativity; the labyrinth; trends in organizational learning / facilitation; and works that explain the mind/body connection. In cases where a selected work related to more than one research theme it has been placed in each of the areas to which it is related.

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SECTION 3: PROCESS PLAN



It's not our feet that move us along, it's our minds.

Chinese Proverb

Introduction

The purpose of this section is to describe the process by which this study was conducted. The sequence and process steps adopted for this study are highlighted below:

1. Set the Context and Scope,
2. Preparation and Incubation,
3. Data Collection,
4. Literature Search,
5. Field Research,
6. Data Organization and Analysis,
7. Data and Process Presentation.

Each of the above mentioned steps is described in the following pages and is supported by further detail in the section entitled *Timeline*, where the main activities associated with each of these processes are highlighted in

Figure 2. The detail of activities and timing associated with this project is captured in Appendices A and B.

Step 1 – Set the Context and Scope

The overall process I employed to complete this project drew from my domain expertise in Project Management, whole-brain learning and instructional design. In designing the process plan I integrated tools I have utilized in my work and my PhotoReading™ skills. Given the nature of the labyrinth, it was important to me that I integrated rational and intuitive processes to support the implementation of my plan.

The labyrinth is most often purported to represent a way to tap into the wellspring of the intuitive mind or the imagination, and is often referred to as an incubator. In selecting literature works that addressed both the rational and intuitive aspects of the labyrinth and creativity, and by employing PhotoReading to conduct my research, I felt I had a well-balanced rational and intuitive research process in place.

Intuitively I realized that while the main product of this research project was the literature search to explore in labyrinth literature the implicit links to creativity and make them explicit, this project also needed an experiential component. My initial thinking was that by attending the Mind Camp creativity conference in September 2006 and drawing from my

experiences at CREA (Creative European Association) in April 2006 and blending this with attendance at the Labyrinth Society Annual Gathering in November 2006, that I would have sufficient first hand experience of the implied links to creativity in the labyrinth. I was fortunately reminded that there was no greater experience than actually experiencing the implied creative links to the labyrinth as suggested in my own unpublished work, *The Creative Walker's Guide to the Labyrinth: An Approach for Beginners*, and so, I decided to incorporate using it to guide planned labyrinth walks to put the literature into context and as part of the research I needed to do to determine what improvements I could make to my guide.

I am fortunate that I had the personal intuition and the guidance from others to help me formulate such a rational and intuitive process for my work. Had I neglected to incorporate the intuitive, in the body, walking experiences of the labyrinth and had I not had the foresight to show up at Mind Camp and the Labyrinth Society Annual Gathering I would have missed important contextual pieces of information. Had I shown up at these conferences without having completed the breadth of literature research I had beforehand, I would not have had the foresight to pick up on the subtle clues offered me in conversation or observation of others, nor would I have gained access to the ears and helpful hands of key leaders in this field.

I highly recommend to anyone who is planning a literature search as the primary focus of a labyrinth-based or other subject master's project, that they find ways to experience the subject of their research in real life, in

action, in their body and in both sides of their mind. I guarantee a richer, more fulfilling, and more meaningful experience will result.

This step in the process included high level activities such as:

- Review previous Labyrinth Master's Project
- Draft Concept Paper
- Start The Artist's Way Program

Review Previous Labyrinth Master's Project

It wasn't until I decided to do a detailed study on the links to creativity in the labyrinth that I found out that another graduate student in the International Centre for Studies in Creativity (ICSC) Creative Studies program, Janie MacDonald, had conducted a study of the labyrinth in 2004 that compared the Labyrinth Problem Solving Process (LPS) to the Creative Problem Solving Process (CPS). In my initial study of the labyrinth from January to April 2006 I had not come across the Labyrinth Problem Solving Process and so I felt it appropriate to consult with Janie about her work to assess whether there would be overlap in our work and to determine if there were opportunities to integrate lessons learned from her work and to build on her research.

Draft Concept Paper

I found the process of drafting the concept paper challenging, frustrating and difficult. I required two consultations with my Project Advisor Dr. Mary

Murdock and a number of rewrites before she and I felt comfortable with the direction in which I was going. There were challenges around keeping the scope contained to that appropriate for a master's project and ensuring that subsequent phases of this work did not creep into this effort.

Start the Artist's Way Program

Starting the program was easy and helped to provide an excellent frame for the further exploration of my own creativity. In the initial stages of my project, when I was still deciding on directions, I found the discipline of the morning pages and the artist dates helped to hone my thinking.

Step 2 - Preparation and Incubation

This step in the process included high level activities such as:

- Review Course Requirements,
- Initial Literature Search,
- Attend Mind Camp,
- Refine Project Scope,
- Design Project Documentation and Management Templates,
- Finalize Concept Paper.

An overview of each of these activities follows.

Review Course Requirements

In the process of completing this step, I made note of all major course milestones, due dates and associated activities, loaded them into my calendar and started allocating the time I estimated as required.

Initial Literature Search

My initial literature search felt like a stab in the dark. This was mostly due to the fact that it took so long for me to put a container around the scope of this project. Initially I consulted web sources, read MacDonald (2004) and looked to references in her work and my previous labyrinth study to assess which labyrinth books would be best suited to support my project outcomes. As I collected web resources and books I was careful to document them in APA style so that if I did use them I would have this information readily available to draw upon.

Attend Mind Camp

Attending Mind Camp served as an incubation ground and a way to test out and expand my thinking for literature sources and the scope of this work. The serendipitous nature of the universe ensured I got clear messages about where my focus was to be, and where it was not to be in conducting this study. It also provided me with my first opportunities to document my labyrinth walks and an impromptu experience in leading a group of

“creative walkers” through a labyrinth experience using my *Creative Walker’s Guide to the Labyrinth* as a center point.

Refine Project Scope

At Mind Camp, and in the week following, I had a number of Eureka moments and recognized what my project was not about - it was not about my becoming the “labyrinth lady”; it was about me deepening awareness about creativity within the context of the labyrinth. It was at this point that I recognized the intersection of the labyrinth with my creativity and domain skills in organizational change facilitation and learning as well as with the body-mind connection would provide a powerful and even more intrinsically motivating reasons for completing this work.

Design Project Documentation and Management Templates

In addition to needing to know what I was doing in this project it was important to me to know how I was going to do it. In this aspect of the project I assessed the requirements of the project format so that I could plan how to organize and collect the data that would support the development of my creative products and the final production of the master’s project document. I went so far as to draft an initial template for the project document so that I could incubate on how to organize my work and collect and report on the associated data. I also drafted weekly

project status reports and time sheets to record the hours spent on completing project work and developed my Learning Journal to track weekly insights and applications related to my learning.

Finalize Concept Paper

Having had the experience of Mind Camp and further incubation time, I was able to finalize my concept paper. In the two weeks following the finishing I still found I had trouble connecting with the literature and wondered why I was so “inactive”. What I realized was that in the process of studying a concept that supported incubation, the labyrinth, I was becoming very familiar with the act of incubation. What I was concerned could be read as procrastination was actually an active motion on my part to mull over the best way to achieve my project outcomes, given that at this point I had finally been able to articulate them.

Step 3 - Data Collection

The process of collecting the data related to this project involved a Literature Search and Field Research.

My process was supported by:

- Documenting my findings as I went along;

- Using a learning journal organized in weekly sections that identified course requirements, key learnings, and how I might use the learnings; and
- Completing a weekly status report as a planning and tracking tool.

My literature search was supported by:

- Reserving a block of five (5) days time to swoop down on the Creative Studies collection at the E.H. Butler Library on campus;
- Conducting my literature search in the company of two cohort colleagues (Sharon Walsh and Sylvie Gélinas) so that we could motivate, support and bounce ideas off of each other throughout our literature search week;
- Scheduling an in person advisory meeting with my Project Advisor to get advice on how to organize my literature search, and report on the findings;
- Scheduling lunch and dinner meetings with various Creative Studies faculty to support incubation and the testing out of our ideas as they were starting to gel; and,
- PhotoReading™, a whole brain information processing tool that allows you to combine and synthesize large quantities of information based on a specific reading or research intent. The process draws highly on intuitive processing and requires, in certain instances, incubating on the readings for at least one sleep cycle before you can consciously connect it to your intention.

My field research was supported by:

- Conducting labyrinth walks using stick 'em up brainstorming applied to my *Creative Walker's Guide to the Labyrinth* and documenting the intentions, ideas, and insights gleaned during the walks.
- Attending the Labyrinth Society Gathering and engaging in impromptu conversations with leaders in the labyrinth field (Artress, Curry, Seward) and other labyrinth enthusiasts about their experiences in using labyrinths in general and in relation to creativity, and about my research.

What I didn't realize until about a month into my project was that my linear and PhotoReading processes were being well supported by my innate creative process that relied heavily on incubation. Unwittingly, in studying the labyrinth and its intuitive, incubation supporting processes, I had employed a process plan that made high use of incubation and required me to trust its process.

Step 4 – Data Organization and Analysis

This phase of the project included high level activities such as:

- Building the Literature Search Table,
- Building Creative Products,
- Tracking Creative Process.

These activities are highlighted in the following pages.

Building the Literature Search Table

The process of building the literature search table was interesting, onerous, rewarding, and at times just plain frustrating. I found it difficult to believe that it would take so long to document and map the implicit references to creativity to explicit creative process. At times what I found was easy to qualify in creativity terms, almost intuitive. At other times I had to ponder the connection carefully, consult creativity literature and draw conclusions.

As the size of the table grew and grew a sanity check made me realize that I needed a way to summarize the findings in the table so that a reader of this project and even myself, in subsequent phases of this project, had a reference point that highlighted the essence of what was found. I settled on developing a summary table that organized the explicit creative conclusions I made about the implicit creative references in the labyrinth literature. The table is included in the Outcomes section of this document. The entire literature search table is included in Appendix D.

As I was conducting the literature search two additional data collection activities were occurring. First, as part of the creative production of this project, I collected fully referenced, in APA style, creativity quotations that would be suitable for use in the context of linking the labyrinth to

creativity. Second, I documented my findings in the creativity literature in a fully reference APA style. I did this work to support the conclusions I was making about the labyrinth and creativity as well as to fuel my creative process in the subsequent phases of my project, one of which includes the intention of writing a more comprehensive *Creative Walker's Guide to the Labyrinth*.

Finally, in this step it became necessary to define a creativity tool to support the answering of my project questions and to support another subsequent phase to this project that hopes to identify how the labyrinth could be classified as a thinking tool within the seven thinking skills evident in the Creative Problem Solving Thinking Skills Model. Thankfully Barbero-Switalski (2003) provided an excellent definition of a creativity tool in her master's project, thus presenting an opportunity to build on the work of others.

Building Creative Products and Tracking Creative Process

In my view, these two activities are closely linked and therefore, will be explained together. This project included the production of a number of creative products including:

- Literature Review and Supporting Documentation;
- Reflection papers on Mind Camp and Labyrinth Society Gathering experiences related to the labyrinth and this project;
- Experiences and insights to support the post-project revision of the *Creative Walker's Guide to the Labyrinth* book including:

- Documented personal experiences and insights about using the labyrinth to support my own creative process; and;
- A list of creativity related quotations useful for sharing in the context of labyrinth as creative tool for inclusion in the *Creative Walker's Guide to the Labyrinth* book;
- Feedback and insights from individuals who use the prototype version of the *Creative Walker's Guide to the Labyrinth*;
- Document Project Management such as:
 - Personal learning journal of project progress and insights;
 - Weekly status reports supporting the achievement of the overall plan;
- List of research suggestions to support the development of future phases of this project and my mission to connect individuals to their creativity;
- Connections with individuals in fields related to the scope of this project (facilitation, creativity, mind/body connection, labyrinth;
- Completion of “The Artist’s Way” program and morning pages (Cameron, 2005);
- Master’s Project Report.

In hindsight, this was way too many creative products for a project of this scope. The efforts I went to early in the project to assess data collection requirements and the processes I used to track my progress along the way made it easier to build the volume of creative products required. There

have been a number of challenges in completing these products such as the unavailability of one of the video tapes from CREA (Creative Education Association) in April 2006 that I planned to review to assess feedback from users of the *Creative Walker's Guide to the Labyrinth*; the recognition that there were errors in the 100 plus pages of my literature search table in relation to APA style requirements for references that required tedious and ruthless editing; and the sheer volume of works that had to be referenced to draw conclusions about linking the implicit references to creativity in the labyrinth to explicit creativity concepts, tools, models, and outcomes.

Step 5 – Data and Process Presentation

This phase of the project included high level activities such as:

- Building the Project Document
- Submitting the Draft Project Document
- Developing and Presenting the Project Presentation
- Completing and Refining the Project Document
- Binding and Submitting the Required Copies
- Celebrating the Achievement

While the process of completing the creative products associated with this project was for the most part well taken care of in the way in which I structured my Data Collection and Organization phase, the requirement to assess and comment on the relevance of all of their production to complete

the project report was extensive and oftentimes felt somewhat overwhelming. At the two plus week mark before all my work was required to be completed I felt like I was lost in a sea of data and could lose the significance of some of my learnings.

The ability to comment on all activities in this phase is difficult given that many of the activities, such as preparing the project presentation, completing and refining the project document, and binding and submitting it will happen concurrently or in close succession, as part of the process of finalizing this project.

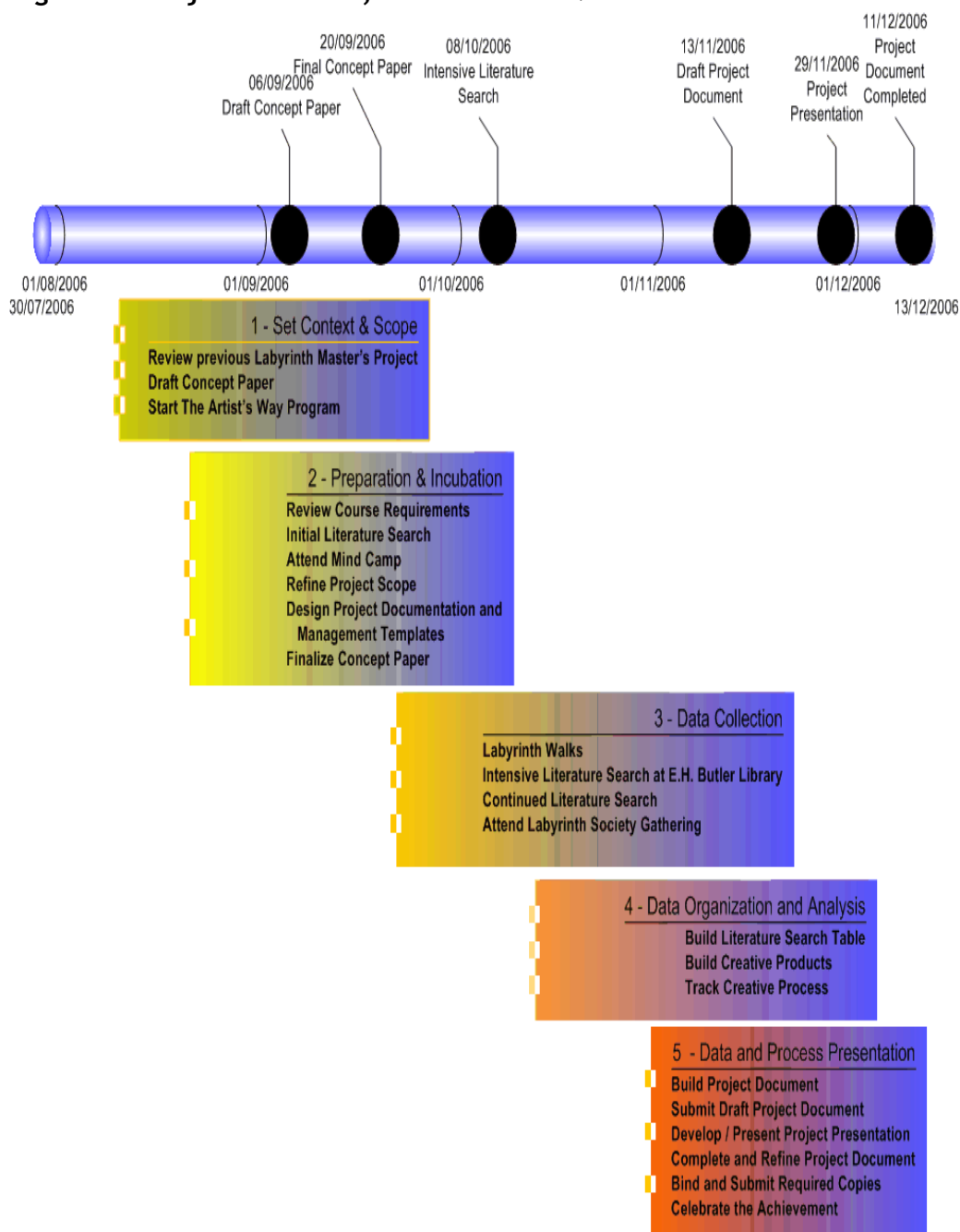
Timeline

The timeline of this project spanned July 30, 2006 to December 11, 2006. The following diagram illustrates the timeline in which key milestones, process steps and high level activities were achieved in this project. Further details about the chronology of events and challenges associated with completing this project and time spent in achieving project outcomes are chronicled in the Appendix. It should be noted that the achievement of project outcomes for this work took well in excess of the required 120 hours of time, and in excess of the estimated 162 hours I estimated strictly for the production and chronicling of project outcomes. In fact, when all the effort was tallied it came out to be in excess of 400 hours. While this far exceeds the requirements for a master's project, this effort serves a higher purpose and will well support subsequent phases of this work.

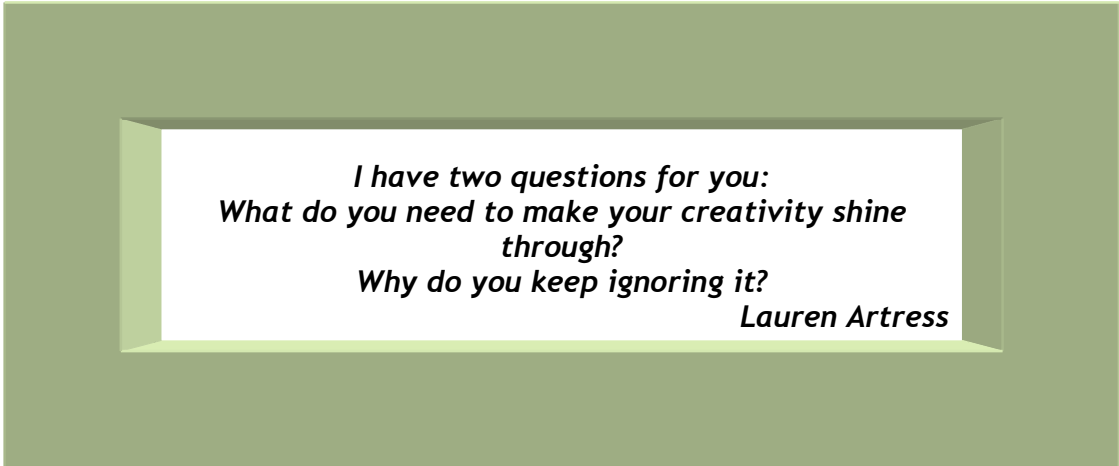
See Appendix A - Project Status Reports for week-by-week chronological detail of the events and challenges associated with completing this project.

See Appendix B - Project Time Sheets for month-by-month accounting of the time associated with completing this project.

Figure 2 - Project Timeline, Processes and Milestones



SECTION 4: OUTCOMES



*I have two questions for you:
What do you need to make your creativity shine
through?
Why do you keep ignoring it?
Lauren Artress*

Introduction

In hearing the words above at the Labyrinth Society Gathering, the hair on the back of my neck raised, goose bumps formed on my arms and a voice from deep inside me said “pay attention”. This project and my process for conducting the literature search and experiencing the labyrinth became as much about exploring the explicit links to creativity in the implicit references to creativity in the labyrinth literature as it was an exploration of my own creative process, an experience of the power of and patience required, for incubation, and the benefits of balancing rational and intuitive thinking in deliberate creativity.

This section summarizes the outcomes achieved in generating the creative products associated with this project. It follows the natural progression of how products emerged, starting with:

- An exploration of my own creative process by highlighting what I learned about my process and my experiences in using *The Artist's Way* program; moving to an
- Exploration of my creative process and production within the context of the labyrinth by highlighting the formative experiences I had at Mind Camp and The Labyrinth Society Gathering and in walking a number of labyrinths with and without my *Creative Walker's Guide to the Labyrinth* and with and without the intention of applying deliberate creativity; next,
- Highlighting the results of my literature search that explored the implicit links to creativity in a select sample of labyrinth literature to make them explicit in relation to creativity concepts, processes and tools, models and outcomes; and finally,
- Explaining how all this work informs what's next for my *Creative Walker's Guide to the Labyrinth*.

Creative Production

Learning About my Personal Creative Process

In learning about my own creative process in this project, three things stand out for me:

1. Creative process is as much about the steps you take in creating what you have envisioned as it is the steps you take to support your own creativity.
2. The creative process is not creative problem solving. While creative problem solving might be employed in the process of creating a stated goal or objective, it must be remembered that creative process is distinct from the creative problem solving process.
3. Incubation is not procrastination and incubation, with active reflection is central to my creative process. To get the most from this activity, I must be ready, with pen and paper at hand, at all times.

This section summarizes what I learned about my creative process in relation to:

- The theory of creative process; and,
- My experiences with The Artist's Way program.

The Theory and Practice of My Creative Process

To be able to comment on my creative production in relation to my own creative process required that I get an understanding about the theory of creative process. This was because as I was working on this project, it became clear to me that something else was at work other than the application of the Creative Problem Solving model.

At the beginning of this project I was keenly aware of the fact that I was clearly meandering through some process and lots of labyrinth content, and I felt uneasy about it. Even in taking my unease with the process to the labyrinth, by stepping into it or using a hand-held finger style, I just couldn't put my finger on what was going on. (Please pardon the pun.)

About a month into my project I was deeply concerned that I might be procrastinating as I began to feel like I wasn't sure I was going to get anywhere, even though I was aware of an outcome, albeit not fully formed. Yet, at the same time, I was intuitively comfortable enough to start moving in the direction of my forming outcome.

And then I came across Robert Fritz's and Roger van Oech's works on creative process. Fritz (1989) describes the creative process as a series of steps, not necessarily navigated linearly, that include:

Table 2 - Fritz's Model of Creative Process

Adapted from Fritz's Model of Creative Process

| | | |
|--|----------------------------|--|
| 1. Conceive the result you want | | |
| Whether the idea is general or specific as the starting point of the creative process, the result wanted needs to evolve to something meaningful and interesting for the creator. | | |
| 2. Know what currently exists | | |
| The requirement in this state is to get clear and real about what your current situation is. Emphasis is on determining how much of the result you want already exists and how much of it is still required to be created. | | |
| 3. Take action | | |
| With an emphasis on invention, and not convention, and integrating feedback, analysis and correction based on how you are tracking to achieving your result, this step with willpower, is what enables you to continue the creative process. | | |
| 4. Learn the rhythms of the creative process | <i>Germination</i> | Marked by excitement and newness, energy in this phase stems from the unusualness of the activity for the creator. |
| | <i>Assimilation</i> | In this phase the creative target is internalized in the creator and the focus becomes on external actions that can be taken to move the project to completion. Recognized as a more quiet energy applied to experimentation and learning, this phase leverages the feedback loop, challenges one's vision and commitment and moves the creator through the peaks and valleys of the experience. |
| | <i>Completion</i> | In this phase, caught up in the higher intensity of energy generated from the thrill of bringing the creation to completion, the creator starts to position him / her self for his / her next creation. As such, this phase naturally loops back to germination and the start of the next creation. |
| 5. Creating momentum | | |
| Pasteur said, "Chance favors the prepared mind". This sums up the concept of creating momentum. Momentum isn't about luck - it's about applying yourself and consciously moving towards what you want to create. It's about practice, feedback and learning, repeatedly. The more you do it, the better you get at it. It's about developing domain expertise in creative process and the content and context of your creations. | | |

Fritz (1989) maintains that by forming a clear vision of what you want and comparing it to what you already have, a tension between your current reality and your desired state is automatically created. The fact that tension naturally seeks resolution sets up a process whereby you move towards your goal. The degree of effectiveness you have in actually achieving your goal depends on the effectiveness of the psychological structures (beliefs, attitudes, values) supporting your creative process.

In relation to my experience of Fritz's model, I found that his phases three (3) *Take Action*, and four (4) *Learn the Rhythms of Creative Processes* were evident to me throughout each of the stages I experienced in finalizing my creative products. There is an almost incessant need to pay attention to feedback and take action on it in the creative process. At the same time the processes associated with germination, assimilation and completion are continually at play as you move through each aspect of the development of your creative concept and zone in on the target, which appears to be somewhat vacillating in nature because in each step towards its achievement more is divulged to you about what it should finally look, feel and sound like. Creative process is definitely not linear; it's more like a meandering spiral and it's an all encompassing experience of body, mind and spirit.

Roger von Oech, in his *A Whack, a Kick and Poke* cassette program

(Retrieved 2006-09-13)

<http://members.optusnet.com.au/%7Echarles57/Creative/Brain/vonoech>

[.htm](#)) speaks of the creative process as having seven (7) non-linear steps that span two (2) distinct phases - a Germinal Phase and a Practical Phase. (See accompanying table). It was through serendipitous intervention I am sure that I was introduced to both these processes at the beginning of my project - not fully aware of the impact they would have on me as they kept surfacing through events I was encouraged to pay attention to in the middle and the end of the project, until I got it.

The experience I had with my creative process in relation to von Oech's model is that I felt I was constantly cycling through the stages of Search, Manipulation, Incubation and Illumination, oftentimes feeling like I was stuck in between search and incubation, again, to the point of wondering and worrying if I was procrastinating. And then, something would happen, a piece would fall into place and I'd experience the high of a Eureka moment as I scrambled to pull out the pen and paper I had learned needed to be so close at hand. If I wasn't ready to record these Eureka moments, I learned they could be ever so fleeting in their nature, never to be recreated in the same brilliance in which they first popped out, no matter how concerted the effort at doing so after the fact.

Little did I know, in developing and implementing my process plan and approaching the development of the content for this project, what I was in for - in hindsight, an experience with both models was evident in my project and in reflecting on my process I am amazed at how little I knew about the creative process outside of the context of creative problem solving.

Creative process isn't creative problem solving; although involving the processes associated with creative problem solving does appear to help. Creative process is an emotional roller coaster of energizing, stimulating, frightening, draining and rewardingly hard and easy work. I am amazed at my experience of how the motivation for a project builds us up, sets us adrift, stimulates us to mold and meld sense out of our meanderings while at the same time challenges us to let go of our assumptions and avoid premature evaluation; plunging us deep into our souls as we struggle to find the strength to carry on through the highs and lows of various stages of insight; throwing just enough light on the path to keep us hooked in, searching, seemingly endlessly searching, for a way to connect the dots and make sense of the experience as we move forward, with the unusual and sometimes uncomfortable synthesis of trepidation and anticipation; as we hesitate in our recognition of the need to tolerate the ambiguity of it all and we resign ourselves to let go of perfection and move forward into the future with as much as we've got; not completely sure that it's enough, and knowing it's enough for now.

To be truly effective at generating creative products by employing deliberate creative process, it is important to hold the time and space required, stay committed to the outcome and stay present in whatever you experience, how you experience it, with patience.

Table 3 - von Oech's 7 Step Creative Process

| Germinal Phase Supporting Your Thinking | | Practical Phase Harvesting the Benefits Your Thinking | |
|--|--|--|--|
| Step | Characterized by | Step | Characterized by |
| 1. Motivation | The desire to be creative; generating the energy to be creative. | 6. Evaluation | Making a decision even if the ideas aren't perfect. |
| 2. Search | Information Gathering, Looking in other fields for ideas, looking at the big picture, being willing to go astray exploring other areas. | 7. Action | Completing the Creative Process can be the most difficult step of all. |
| 3. Manipulation | Transforming and manipulating the resources and ideas found, delaying judgment and eliminating some old assumptions. | | |
| 4. Incubation | Walking away from the problem after a time of focused attention and turning it over to the subconscious. Letting go puts the problem into perspective so the planted idea grows in the subconscious. Delaying action often improves ideas. | | |
| 5. Illumination | The Aha! or Eureka experiences. Ideas can strike at any time, so always carry a means of recording an idea. Recognize your creative time of the day. Don't overwork and put aside time for Re-Creation. | | |

Adapted from von Oech's 7 Step Creative Process Retrieved 2006-09-13 <http://members.optusnet.com.au/%7Echarles57/Creative/Brain/vonoech.htm>

The Artist's Way

I have enjoyed working with *The Artist's Way* program. I started out really keen and much disciplined. First, I PhotoRead the entire book; each week I'd review a chapter and decide which of the exercises I might explore over the course of the week and I wrote my pages, often rising as early as 5:00 a.m. to get them and my regular morning routine completed. I scheduled my Artist Dates, as suggested, for about two hours each week. Initially I was doing my pages 7 days a week, no matter where I was, (at home or on the road) taking almost an hour to listen to myself and capture my stream of consciousness, and often reflective, thoughts. I purchased *The Artist's Way Morning Pages Journal: A Companion Volume to The Artist's Way* and used it from the start. I felt that if I had a special journal, clearly dedicated to morning pages, I'd have greater success in getting them done and in being able to review them at a much later date. I bought a flexible reading light, one of those ones that help you focus light on your page so you don't disturb your sleeping partner. I had heard from someone that if you can write your pages as close to the time you wake up, even staying in bed to do so, you had a greater chance of tapping into the well of your stream of consciousness thoughts. I also mind mapped the program - outlining which areas I was focusing on each week and posted the map on my bulletin board in my office as a constant reminder of what the focus and intention was as I progressed through the week.

What I didn't do was write out the Basic Principles. I wanted to. I thought about it often. I thought it would be beautiful to have them hand-written

in calligraphy, posted in my office; laminated on a small card I could carry in my wallet; typed and tucked into the inside cover of my morning pages journal. But I didn't do it. Neither did I really write out any answers to the exercises. I thought of them, sometimes even integrated my thinking on them into the morning pages I wrote. But sit down, dedicating the time to actually do the exercises, to actually make that deep a connection with myself - I couldn't do it. Why? Somewhat because I felt I was giving enough to this course what with all the research I was doing, adding an extra hour to my day to journal, reading and reflecting on the text weekly. Also because I found it difficult to navigate through all the things required in the book. Read this, do those exercises, write that.

To remedy this, I thought if I had Cameron's (2006) *The Artist's Way Workbook*, it would make things easier. It didn't arrive until about week 6 or 7 as it had been on back order with the publisher. Still, when I got it, I didn't pick up from there and integrate actually writing out the exercises.

Resistance! In hindsight, the incapability of really doing the exercises was my way of maintaining some control on how deep I was willing to dig into my creative spirituality. It was an attempt at balancing the process and content requirements of this course which would mine great experiences and insights into my own creative process with maintaining some semblance of balance in the rest of my life. And, it was because I was afraid. I was afraid to admit to myself, in writing on those pages, the degree to which I had chosen, for many years, to neglect my own creativity.

Despite this resistance, each week of this program I have delighted in a new awareness of my own creativity and its expression. Common throughout each week is that my life has become even more fun, spontaneous and experimental.

In week five (5), *Recovering a Sense of Possibility*, Cameron (2002) suggested we go on a media ban. I have to say, I liked it. This is just one of the examples of the ways in which this program has supported my creative production. By being able to hear myself the mornings I chose to write my “morning pages”, the times I choose to be silent in the car, the aversion I have developed to digging deeper into the sadness so rife in the morning newspaper. Most times I am in my car now the radio is silent and I am alone and reflective with my thoughts. And it was in this week when I think I realized that I have lots to say and lots to think about; and it is okay for me to be alone with myself, for a few minutes a day, to connect with this. Maybe this is one of the best gifts that *The Artist’s Way* gives us - the permission and the process to be alone with our thoughts. Attali (1999) summed up our hesitancy to give ourselves permission to be alone with our thoughts when he said:

Citizens of modernity have become oblivious to the splendors of solitude. Society encloses people in a type of network, woven of familial, economic, social, ideological or religious filaments - that does everything to condition them to dislike being alone and to dislike themselves when they are alone. Solitude is seen as a kind of defeat, ... And the social system does its utmost to fill people’s solitude with devices that distract them, or voices that deafen them as they speak. (p. 80 - 81).

I find it highly ironic that one of the greatest creative products resulting from this project is the time to think. And that in itself is the essence of *The Artist's Way* program and of the labyrinth. The creation of the time, space and processes to support being alone with our thoughts.

In week six (6), *Recovering a Sense of Abundance*, my discipline in writing morning pages began to slip. I worked hard at cutting back the time I spent each morning. Sometimes I was successful, my best time being thirty (30) minutes, others running at about forty-five (45) minutes. But truth be told it was taking up to sixty (60) minutes each day. In an act of spiritual creativity, I decided I should have one day a week off, so I cut out Sunday writings. Sunday mornings really should be for reflecting on the insides of our eyelids only. And then I went to Buffalo to do my intensive research week. No way was my morning pages journal coming. The whole week would be nothing but reflective, creative musings. So I suspended my program and picked it up, where I left off, when I returned.

What I noticed after this point was that my production of morning pages dropped. Since week six (6) started I have not completed seven (7) days of pages in any week. I am running three (3) to five (5) days on average right now, challenged by integrating a more supportive physical exercise program, early morning meetings with clients, and just plain needing a little more sleep.

Overall, I have found the insights I have developed, the thoughts I have solidified and the dreams I've admitted to in the solitude of my morning pages, profound. The discipline in thinking about my own creativity and pondering my spirituality, how I interact with other's creativity, what I do to foster mine and theirs and the kindness, compassion, curiosity and willingness to experiment with my own creativity have proven wonderful experiences. I have a far greater appreciation for the good things that can happen when we are willing to put ourselves on the line, experiment, and make "mistakes". Even doing this program partially has produced great shifts and gifts.

As a result of *The Artist's Way* program, my favorite places are becoming the local arts supplies stores. I've outfitted myself with all the toys required to delve into acrylic painting, scrap booking, and card-making. I've found inspiration in the natural products in the forests by my country property; produced an amazing acrylic painting that even my kids said, unsolicited, was "pretty cool"; found and attended arts classes at my local Michael's (craft) store, and find that I am consciously, and easily making choices to find ways, in my work and in my personal life, to increase my creative expression and experimentation. I am calling myself on it when I realize I am "wishing" I could sit and indulge one of my creative interests, and I haven't made the time to do it. As the Christmas season approaches I find myself wondering "how might I be more creative in how I orchestrate and experience the season?"

In summary, one of the more wonderful creative products of *The Artist's Way* program has been the way in which I have come to grips with my own spirituality. I recognized in this program and the course of my own research into the labyrinth, that I had “thrown the baby out with the bathwater” when I chose to leave the Church and when many years later, I chose to reconnect with pagan traditions and study esoterics. I was hyper conscious of what I labeled as “woo, woo new agers” who felt they needed to wear their spirituality on their sleeve. I had evolved my thinking and decided there wasn't anything like a god - there was me, my Higher Self, and I was a wonderfully self-contained, quiet and spiritually cognizant human being who had all the resources I needed in side me to manifest whatever I chose to in the world - whether it was consciously or unconsciously. My feeling was I could handle my manifesting activities by myself and I didn't need the help of something that was “out there”.

In the course of my study in this program I have come to realize how limiting that view has been. And so, I have grappled with my spirituality, recognized that I can't do it all alone - there is a certain comfort in having “something out there” that I can plug into and that goes beyond universal consciousness. I haven't decided yet what I will call it: God, good orderly direction, goddess, and spirit - they're all labels for something beyond our Self, and perhaps I'll use them all based on how my own spirit moves me. As for my definition of spirituality, I really like the one Artress (2006) suggests in *The Sacred Path Companion: A Guide to Walking the Labyrinth to Heal and Transform* and that she was so kind to share and dig deeper

into with me in relation to creativity when we were at the Labyrinth Society Gathering in November. She says that:

... if you are on a spiritual path, ...to live a healed and transformed life, you want to:

- Deepen your compassion
- Lessen your judgments
- Increase your patience
- Find your purpose and share it with the world.

These four guidelines are ideals; you may never develop them all fully, but they point in the direction you want to go (p. 11 - 12).

There is evidence of a lot of creativity, connecting with our creativity and creative expression in this definition. If this is what spirituality is, then I'm okay with going there, and I'm okay with telling others I'm on the job.

In my newfound understanding of creativity as spiritual expression and my willingness to openly express my spirituality, I have adapted four questions that Artress (2006) suggests we use to reflect on our lives as a checkpoint for myself each day. These questions are:

1. Have I deepened my compassion for my family, my friends, and the strangers who cross my path?
2. Have I lessened my judgments about my loved ones and those I meet?
3. Have I increased my patience with my loved ones and those I meet on the path?
4. Have I found my purpose, and nurtured it, so I can be of service to the world? And as I do, what am I doing to keep at it?

So, what's next for *The Artist's Way* in my life? I introduced the program to my immediate work associates. Over the past few weeks one of my associates has expressed the excitement, enjoyment, learning and

connection she has had with herself and others by simply completing the weekly exercises in the *The Artist's Way Workbook*. That was the only book she purchased to do her study and she loves its practicality in having a place to write her answers to the exercises and keep her progression recorded.

What I realize is that *The Artist's Way* is a continuous learning project. Starting in on using my workbook to face my fears in doing the weekly exercises, with greater compassion and patience for myself will be one of my first post-course activities. I will get the basic principles written out and placed in appropriate spots. I am ordering a new Morning Pages Journal - a few in fact, to encourage me to keep writing - even if only three (3) to five (5) times a week.

Mind Camp and Labyrinth Society Gathering Reflections

Attending Mind Camp and the Labyrinth Society Gathering proved pivotal to my creative production in this project. By deciding to “show up” and supplement the one dimensionality of the literature search with participation, observation and conversation, I feel I achieved a deeper understanding of the labyrinth and creativity and a better sense of what I can do in taking forward this knowledge. Had I restricted my project work to the narrow focus of a literature search I would have missed important contextual pieces of information about the labyrinth and creativity and its use as a creativity tool. Had I shown up at these conferences without

having completed the breadth of literature research I had beforehand, I would not have had the foresight to pick up on the subtle clues offered me in conversation or observation of others, nor would I have gained access to the ears and helpful hands of key leaders in the labyrinth field.

By attending these conferences I was able to put into context the labyrinth and its links to creativity in ways that made this project and its future implications come to life. I highly recommend to anyone who is planning a literature search as the primary focus of a labyrinth-based or other subject master's project, that they find ways to experience the subject of their research in real life, in action, in their body and in both sides of their brain. I guarantee a richer, more fulfilling, and more meaningful experience will result.

Following is a summary of experiences from Mind Camp and The Labyrinth Society Gathering.

Mind Camp

The over-arching theme for Mind Camp was appropriate to my project - *Sense and Non-Sense*. In opening, participants were asked to consider what does and doesn't make sense to them through the program, and using an attitude of curiosity, experience the sense or non-sense of the situation they find themselves in by processing it through all their senses, thereby making a concerted effort to connect to the situation in a variety of ways in the search for meaning.

This frame was appropriate for exploring the scope of my project, as at this time it still was being refined, and this frame presented a great metaphor for the conclusions I would later come to regarding the importance of context for organizational learning to occur in change situations.

By going to Mind Camp I was able to gain insight into the scope of my research and was quickly directed to sources of information that otherwise I may not have considered, like Harrison Owen's work on Open Space Technology and deciding to adopt its concept of "safe" or open space for use in organizational change initiatives and as a substitute for the more religiously oriented "sacred" space description used in the labyrinth literature. In addition, I had the good fortune to connect with a leader in the labyrinth field who has been using the labyrinth in a creativity context for many years and to experience him at work as he led participants through a labyrinth-based opening ceremony. Finally, I got to lead participants through an impromptu labyrinth experience, when the scheduled facilitator had to leave the conference unexpectedly. Having had the foresight to bring copies of my *Creative Walker's Guide to the Labyrinth* to the conference, I was able to provide this to participants as the frame for the session and an exploration of their own creativity.

The insight I gained related to what happens in a labyrinth while my *Creative Walker's Guide to the Labyrinth* is in use, the positive feedback from participants, the recognition I had that I "really knew my stuff" when it came to speaking about the labyrinth and creativity were invaluable,

unplanned and serendipitous contributions to the process of completing this project.

When it came time to write my Reflection paper on the experience, I decided to use a mind map, (See Appendix E) appropriate I thought, given that at this time the realization that intuitive, more right-directed thinking would be required in exploring the project questions that were starting to emerge. What was interesting about doing the mind map was that when I went to write the title on it I had been intuitively guided to entitle it a “Reflexion” paper and recognizing this, I had a wonderful time pondering the meaning of that intuitive choice of words. My recognition in this intuitive slip was that for organizational learning and change to occur, reflecting on our experience needs to be a reflex action. “Reflexion” thereby is a play on and contraction of the words reflection, reflex and action. The act of completing the “Reflexion” paper led to a number of ideas and insights about my master’s project as well as how I could leverage this experience in my future work. I have summarized these ideas and insights in the following table.

Table 4 - Mind Camp Creative Production Summary

| For Master’s Project | For Ongoing Work |
|--|--|
| <ul style="list-style-type: none"> • Recognize / refine scope of project • Feedback on effectiveness of <i>Creative Walker’s Guide to the Labyrinth</i> • Aha’s and insights that inform continued production and use of <i>Creative Walker’s Guide to the Labyrinth</i> in creativity settings | <ul style="list-style-type: none"> • In designing training programs, develop “experiments”, not exercises - in recognition that by experimenting there is less pressure to “do it right” and more opportunity to support creativity concept of “no mistakes” and learning from mistakes |

| For Master's Project | For Ongoing Work |
|--|--|
| <ul style="list-style-type: none"> • Not all attendees at a creativity conference have formal training in creative process or problem solving • Of those that do have formal training, most appear to be using the Isaksen, Treffinger (1985) model influenced by the Parnes, Noller, Biondi (1977) CPS model - Mess finding, fact finding, problem finding, idea finding, solution finding, acceptance finding (Barbero-Switalski, 2003). • Recognition of emerging influence of intuition, right-directed thinking processes, and context on this project | <ul style="list-style-type: none"> • Decision to develop a trademarked learning model for my organization, that shows the uniqueness of how we integrate creative process / skills with adult experiential learning principles, constructivist learning approaches and support high levels of personal / group reflection to achieve organizational learning outcomes • Recognition of emerging influence of intuition, right-directed thinking processes, and context in organizational learning / change initiatives • Change comes with learning • Reflection = Reflexion - reflection needs to be a reflex action to support organizational change |

See Appendix E for a mind map highlighting my experiences in attending Mind Camp in Toronto, September 2006.

Labyrinth Society Gathering

By attending the Labyrinth Society gathering I was able to connect with a number of leaders in the labyrinth movement. One, Helen Curry, was completely intrigued by the fact that I said there were implicit references to creativity in her book. She indicated to me, in conversation, that had I called her up to tell her this and asked her about it she wouldn't have given me the time of day. Having me in front of her, explaining how I was conducting research to explicitly explain the links to creativity in the

labyrinth, and by giving her some of the context around the implicit links I found in her book, she was led to exclaim, “Wow, you’re right! I never would of thought of it like that”. A second leader, Jeff Saward, is an exceptionally passionate labyrinth historian who I credit with helping me recognize another dimension of creativity that is implied in the labyrinth - that of the artistic creative expression which is so passionately evident in those who choose to design and create labyrinths - whether as landscape professionals, backyard garden enthusiasts or creative arts professionals, or those who choose to create labyrinth experiences for individuals and communities by actualizing their other creative gifts. And, speaking about creating labyrinth experiences by actualizing their other creative gifts, thirdly, the Rev. Dr. Lauren Artress, who, in sharing the truly creative way in which she first connected the labyrinth to support her own creative process and how she relates creativity to spirituality solidified in me that she is the walking epitome of an inspirational and truly creative change leader.

The experience of attending the Labyrinth Society Gathering taught me about the opportunities I have for creative change leadership in the labyrinth field and in the broader context of my organizational change work. It informed the conclusions I have made in my master’s project about how the labyrinth can be used to support creativity and how I can take this work forward in relation to further developing my *Creative Walker’s Guide to the Labyrinth* and integrating the labyrinth into creative process and

creative organizational work. I have summarized these ideas and insights in the following table.

Table 5 - Labyrinth Society Gathering Creative Production Summary

| For Master's Project | For Ongoing Work |
|--|---|
| <ul style="list-style-type: none"> • Discovery of Santa Rosa Labyrinth • Distinct ideas / insights into how to produce Creative Walker's Guide to Labyrinth (form / function of kit) • Greater understanding of creative potential for labyrinth - answers to project questions • Chaordic link • Expansion of thinking regarding creative links to the labyrinth - i.e. artistic creative expression in addition to creative exploration | <ul style="list-style-type: none"> • Recognition of potential for finger labyrinths in creative training / facilitation sessions <ul style="list-style-type: none"> • Decision to use wooden, tactile finger labyrinths in my sessions • Decision to pursue / experiment with use of Santa Rosa Labyrinth as a unique, novel offering in creative organizational change • Labyrinth as "in-the-moment" incubation tool - structured leveraging of intuition - wmbat possibilities? • This project can / will contribute to body of empirical research Labyrinth Society is actively working on building • Opportunity to be a creative change leader in labyrinth field and in addressing the labyrinth movement's four key challenges • Distinct ideas / insights into how to produce Creative Walker's Guide to Labyrinth (form / function of kit) • Context for the labyrinth in creativity field |

See Appendix F for a full account of the impact of having attended the Labyrinth Society Gathering in Texas, November 2006.

What Happens When an Aspiring Writer Uses the Labyrinth?

The over-riding reason for walking the labyrinth and recording my experiences in this project was to answer the question:

What might be all the things that happen when an aspiring writer uses the labyrinth to support the creative process?

This aspect of the project provided a right-directed brain experience and was designed to compliment the linear nature of the literature search. It also allowed me to experience my own *Creative Walker's Guide to the Labyrinth* work in a practical and repetitive way so that I could make a first-hand assessment about its practicality and benefits for supporting deliberate creativity.

Scope of Labyrinths Utilized

For this project I predominantly walked two types of traditional labyrinths, the Cretan and the Chartres labyrinths, and the emerging contemporary labyrinth, the Santa Rosa labyrinth introduced by Leah Goode-Harris in 1997 as the result of her PhD dissertation. One additional contemporary labyrinth was experienced once because while in attendance at the Labyrinth Society Gathering I was invited to walk it by its artistic designer.

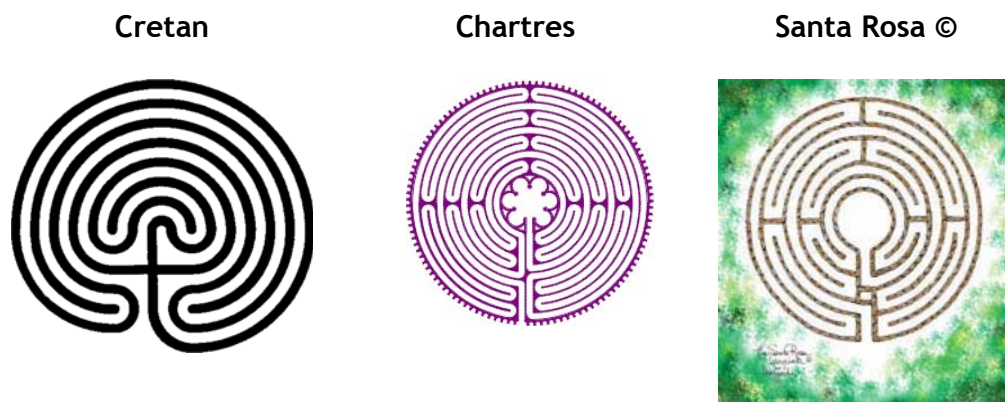
The Cretan, Chartres and Santa Rosa labyrinths significantly inform the research and findings of this project and as such, illustrations of them, as a point of reference to the reader, have been included below.

The Cretan and Chartres labyrinths are considered “archetypal” traditional labyrinths meaning that they are historically linked to our psyche and have likely been imprinted in our body-mind genetic experience at the cellular level (Pert, 1997). In looking for a definition of archetype that I could relate to I found:

According to Carl Jung, archetypes are characters, images, plot patterns, rituals, and settings that are shared by diverse cultures. Jung believed that archetypes are part of humanity's "collective unconscious" and that they appear in literature, myth, folklore, and rituals from a wide range of cultures. They also manifest themselves in the subconscious thoughts and dreams of people. (Retrieved 2006-10-9 from http://wps.ablongman.com/long_longman_myLitlabdemo_1/0,9668,1606774-content,00.html)

The Cretan labyrinth is considered a pagan labyrinth and therefore, non-denominational. The Chartres labyrinth has medieval roots and is considered Christian in nature. The Santa Rosa labyrinth is considered a contemporary labyrinth and therefore is not classified as truly archetypal in the labyrinth community. Illustrations of these labyrinths are provided below and used with permission.

Figure 3 - Predominant Labyrinth Forms Walked for this Project



Cretan Labyrinth and Chartres labyrinth drawings retrieved 2006-03-25 from <http://www.labyrinthociety.org>. Santa Rosa Labyrinth© retrieved 2006-11-12 from <http://www.leastudio.com/>

Project-based Labyrinth Experiences

Within the scope of this project, I walked and documented the results of a total of twelve (12) labyrinth experiences. Walking, in this context, included actually stepping into and moving through a labyrinth as well as using what are called Finger Labyrinths - ones that you navigate by applying the index finger of your non-dominant hand on a paper-based or carved, hand-held replica.

With the exception of one walk, all other walks completed and documented for this project utilized the Cretan, Chartres or Santa Rosa labyrinths. I walked with and without my *Creative Walker's Guide to the Labyrinth*, meaning that on many walks I walked with the distinct purpose of applying deliberate creativity using my *Creative Walker's Guide to the Labyrinth* and in a number of walks I just walked, without applying deliberate creativity, without using my *Creative Walker's Guide to the Labyrinth*, and

without recording, in-the-moment ideas and insights that surfaced. I purposely set up these two contrasting walk approaches to gain personal insight into the benefits or challenges associated with walking with and without deliberate creativity and with and without my guide.

A summary of the nature of these walks is captured below:

Table 6 - Summary of Nature of Documented Labyrinth Walks

| Walk # | Labyrinth Form Utilized | Using Creative Walker's Guide to Labyrinth with Deliberate Creativity to Record In-the-Moment Ideas / Insights | Ideas Captured Within Hour of Walk |
|--------|-------------------------|--|------------------------------------|
| 1 | Cretan | Yes | |
| 2 | Cretan | Yes | |
| 3 | Chartres | Yes | |
| 4 | Chartres | Yes | |
| 5 | Cretan | No | Yes |
| 6 | Cretan | No | Yes |
| 7 | Cretan | No | Yes |
| 8 | Chartres | No | Yes |
| 9 | Cretan - finger | No | Yes |
| 10 | Santa Rosa - finger | No | Yes |
| 11 | Contemporary | No | Yes |
| 12 | Cretan | No | Yes |

Additional Labyrinth Experiences

Outside the scope of this project I have foot-stepped through a Cretan type labyrinth an additional four (4) times using my *Creative Walker's Guide to the Labyrinth* and a Chartres type labyrinth a total of two (2) times, one

being at Chartres, France in the original Chartres labyrinth. Additionally, I have adopted the use of finger labyrinths in the Cretan, Chartres and the emerging contemporary form known as the Santa Rosa Labyrinth, and used them countless times. I could safely estimate that my total sample size for experience in foot-stepping and finger-walking labyrinths is in excess of 30 times.

Contrasting Experiences

With Deliberate Creativity.

In the cases where I did take my *Creative Walker's Guide to the Labyrinth* I applied the steps of the creative problem solving (CPS) process based on the stage I was at in resolving my challenge. In all cases my intentions for walking required that I diverge on the situation first and so I applied ground rules for divergent thinking.

In hindsight, I recognized that my intentions for walking the labyrinth were stated as statements, not questions - despite the fact I advise in the text of the guide that the user should state intentions as questions, and despite the fact that I should know better. What I also recognized was that I did not go into the labyrinth with a specific desire to converge on some existing options. My orientation was definitely more divergent in nature going in. What I found though, was that naturally, somehow, I converged as I walked out of the labyrinth on the ideas generated during the walk into the

labyrinth and the time I spent in its middle. There is a purported, automatic convergence on options that is supposed to happen in the labyrinth - users are told that they can decide how to take the ideas out into the world as they walk out (Artress, 1995, 2006). At no time do I recall having to consciously tell myself to converge on my ideas as I walked out. Either as a result of the labyrinth process, or having integrated the CPS so well that the act of converging after diverging has become automatic to me, it appeared to happen naturally, without conscious action.

Without Deliberate Creativity.

In the cases where I did not take my *Creative Walker's Guide to the Labyrinth*, I did not write anything before or during the walks. My intention was more to meander - to let my body wander as I worked to quiet my mind - to experience what it would be like to go into the labyrinth without the structure of the Creative Problem Solving process and my *Creative Walker's Guide to the Labyrinth* in hand - although in hindsight I suspect it was integrated in my body and mind given how much I have studied creativity and creative problem solving in the International Centre for Studies in Creativity (ICSC) program.

I found the experience of just wandering soothing. The experience, however, came up short in relation to production of insights. I found that because I wasn't actively engaged in seeking or recording ideas that fewer came to me. I felt like I was meandering through an unstructured void -

pleasant in the moment and at the same time feeling like the experience was lacking in actualizing the potential it could have. In each case however, I was consciously aware of the fact that I felt propelled to converge on a thought and develop a solution, or come to a conclusion about it. Again, whether this is due to my integration of the CPS, or the nature of the labyrinth, I can not be sure.

I made the effort to record stream of conscious memories and impressions of these walks, within one hour of completing them. Had I not done that, I am not convinced that the significance of the insights I had would have been remembered, nor would they have been available for me to act on or appreciate at a later date.

Table 5 - Aspiring Writer's Experience of Deliberate Creativity in the Labyrinth Creative Production Summary

| For Master's Project | For Ongoing Work |
|---|--|
| <ul style="list-style-type: none"> • Insights into What's Next for the Creative Walker's Guide <ul style="list-style-type: none"> • Need to add a section after Intentions and before Ideas & Insights to support the walk into the labyrinth - currently the space to record these actions is lumped together • Need to tighten instructions around setting intentions - state them as a question - H2, HM, IWWM, WMBAT • Need to specify more about how labyrinth can be used for deliberate | <ul style="list-style-type: none"> • Options to using the Cretan and /or Chartres labyrinth - i.e. the Santa Rosa © labyrinth • Deeper understanding of benefits of and technicalities associated with using Finger Labyrinths - i.e. with non-dominant hand • Aha! Use Finger Labyrinths in creative facilitation - paper ones at participant's places, wooden hand sized ones added to supply of quiet manipulative "toys" in kit bag and placed on work tables • Insights into What's Next for the Creative Walker's Guide to the Labyrinth |

| For Master's Project | For Ongoing Work |
|--|------------------|
| <p>creativity - going in - refine your intention / in middle generate ideas, on way out, select ideas / strengthen solutions - or simply diverge on something, then converge on it in a more free form way</p> <ul style="list-style-type: none"> • Curiosity around how 3 stage labyrinth process might mirror Torrance Incubation Model stages • Resolution of / insights into how to resolve project questions / research requirements • Recognition of physical movement between left and right-directed brain activity in Chartres labyrinth | |

Conclusions

Having experienced the Cretan, Chartres, and Santa Rosa labyrinths I contest the contemporary label associated with the Santa Rosa labyrinth (Artress, 2006) and the assumption that it is therefore not archetypal in nature. My personal experience and hypothesis related to the Santa Rosa labyrinth is that it is archetypal because its design, as one can see in the previously supplied illustration, appears to combine the switchbacks of the Chartres labyrinth and the more open form of the Cretan. In walking the Santa Rosa labyrinth I found that it provided me with a similarly satisfying walk experience to that of the Chartres labyrinth and a more satisfying and introspective experience than I felt in walking the Cretan labyrinth. I often

found the Cretan labyrinth walk too short to give me the thinking time I wanted and the Chartres labyrinth too long for the time I had available. The Santa Rosa labyrinth appears to be a happy medium.

I found that in using my *Creative Walker's Guide to the Labyrinth* with the intention of using deliberate creativity, and by recording my *Intention*, *Ideas & Insights* and the *Integration & Action* pieces that I had a feeling of having greater productivity or achievement in the labyrinth. I found that by writing my thoughts on mini post-it notes and sticking them in the guide I felt more grounded in the experience, almost immediately upon walking into the labyrinth. I felt that once the ideas started flowing, they continued, almost picking up speed and meaning as I went on. The experience felt like a faucet being opened a little and then to full almost at once. By moving between each section of my guide as I walked into the center, arrived at the center, and as I walked out, I felt like there was a confirmation of the natural progression of the walk, a feeling I would describe as feeling “present” in the moment and very aware of where I was in the process.

In the cases where I opted not to apply deliberate creativity or use my guide, even though I set an intention, I felt like it took me longer to “settle” into the experience and I felt like I was aimlessly meandering, picking at straws to get some sort of cohesiveness out of the situation. I often found myself wondering, where I was at, what stage in the walk I was on. The flow of ideas felt slower, possibly because it was, possibly because

I had no way to gauge how quickly they were coming in that I didn't have to write quickly to keep up, therefore experiencing a different reference in time.

Whether I used the *Creative Walkers Guide to the Labyrinth* and applied deliberate creativity or not, two things were common to the experiences. First, I documented my thoughts - either in the moment with greater production, or after the fact, with benefit of incubation. Second, I went in with one state of mind each time; either derived from an inspired curiosity or a less than resourceful feeling I found myself in. Each time I came out feeling better, with a broadened perspective on the situation I took in, a sense of excitement about the possibilities I had uncovered, and a greater sense of calm and order.

In the future, whether as an aspiring writer or in any other context, I'll more than likely take into the labyrinth my guide, a pen, a whack of mini post-its and the intention to apply deliberate creativity. The insights from deliberate creativity, coupled with the time-space experience of the labyrinth are too great to leave to chance for remembering. And, having the ability to go back and review what gets documented, to find emerging thoughts, to understand the influence of a passing thought, to mine the context over time, to revel in the order that leaps from the chaos, is tremendously rewarding and inspiring to me.

User Feedback on the Creative Walker's Guide to the Labyrinth

The purpose of this productive effort was simply to revisit, review and reflect on the feedback I had been collecting on the *Creative Walker's Guide to the Labyrinth* since it was introduced in its first version as part of my Creative European Association (CREA) elective project and attendance in April 2006. Currently, I am up to version 3.0 of my “draft” guide, and I continue to make adjustments to it, integrating feedback I have collected along the way of experiencing it myself and sharing with others.

In my attendance at the CREA conference in April 2006 I presented my guide to about ten (10) International Centre for Studies in Creativity (ICSC) students, staff and some of their associates, to test the functionality of the guide as a tool for using the labyrinth that was constructed on the CREA site. I provided the guide with a set of mini Post-its™ and simple instructions - “read the guide through, use it to take a question about your own creativity or a problem you are working to resolve for consideration into the labyrinth”. I arranged to video tape debrief sessions with these walkers that focused on asking, in the context of using the guide to support labyrinth walking:

- What worked well?
- What would you do differently?
- What did you learn or relearn about your own creativity?

- What learnings will you apply next time you use the labyrinth?

An almost equal number of people who walked the labyrinth using my guide claimed to have some versus no experience in walking a labyrinth.

When, as part of this master's project I went to review the video tapes that were converted to DVD format from these interviews I was dismayed to find out that one of my tapes, the one I considered most insightful, had not been converted in the original conversion effort and I could not have it converted in sufficient time to include references to it in this work. So, I am only able to concretely consider, in the context of this master's project, feedback from four of the people who tested it out at CREA.

In addition, I have been able to integrate into this master's project feedback I received from Janie MacDonald's review in August 2006, and feedback I received from University at Falmouth, Cornwall when they purchased 75 copies to use in their September 2006 staff development event. A list of all the comments I had access to for this project is included below.

Feedback from CREA Attendees

"I don't think I ever thanked you for your wonderful Labyrinth book I received from you! Thanks so much for remembering me and sending it to me! You really did a great job! Congratulations! I haven't had a chance to use it, but it has been an inspiration for me to do what I have wanted to do for the past year - to build a

Labyrinth here at our local church. I have used the Labyrinth at retreats and at a church close to where we lived in Scarsdale, NY when we lived there a few years ago. Now I want to create the space here in our community. Your book has been helpful in also supplying me with some websites to read more about the story behind the labyrinth. I hope you won't mind if I will use some of your guidelines in directing the use of the labyrinth. I like your list of things to do and things to avoid when walking the Labyrinth (*Correspondence from Nicolin Hoffmann, ICSC Alumni, South Africa, October 2006*).

- “With book I was more prepared, after only 5 feet I was really into the process
- Enjoyed the way I did it, good experience, don't think I'd do anything different
- Would like to also try when I'm overwhelmed and I need to slow down, see if I can maintain
- Relearned creativity comes from within - when trained in process, it becomes unconscious, when you follow what comes from within you will always find the right answer
- Learned about being “there” - being very conscious of what you are doing - labyrinth helps focus us on our thought - when you focus you really “feel” everything - you also realize there are links to be made and the links become clear because you are so totally there - information comes to your mind and you manage to deal with it very deeply - you are accessing things that if you weren't “there” you wouldn't realize” (*From video tapped conversation with Cyndi Argona, ICSC staff and Sylvie Gélinas, ICSC student, April 2006*).
- “What mainly worked for me was adhering to the instructions to not have expectations and to BREATHE.
 - I would walk later in the day! After I read the manual, I left my second walk for 4:00 a.m. on April 10. I was a bit nervous as it was still dark and I was alone. However, this was the only time I had before taking the train out of Sestri.
 - Since I walked with no expectations, I didn't use the labyrinth for creativity. I simply walked. I can see how freeing it

would be to come up with creative ideas by clearing your head beforehand on the walk.

- As for future labyrinth learnings, I will try them out on a local labyrinth. I know it works for me to get relaxed before being creative. On Easter Sunday (4/16) I walked the nearby labyrinth (a smaller copy of one in Grace Cathedral) and had a peaceful journey. If we were still in Palm Springs, I would be able to use the labyrinth we built as a creative tool. Maybe we'll have to build another one here....” (*Correspondence from Aryna Ryan, ICSC student, April 2006*).

Feedback from Other Sources

- “I was surprised by the volume of information that was contained in such a little 'apparently unassuming' booklet. Quite honestly my initial reaction was:
 - This is cool!
 - For beginners I think there's already enough content -- simply elaborate on defining and clearly explaining what is already there. I always ask myself, "Have I made assumptions about what my audience knows -- and have I assumed that they know what I know?"
 - Walk through an example of using the process, so that the beginners know exactly what they need to do
 - Increase the type size for those of us getting older and needing glasses :)! (*Correspondence from Janie MacDonald, ICSC Alumni, Labyrinth Researcher, Buffalo, NY, August 2006*).
- “The informal feedback that I received from chatting with some who had walked the labyrinth was that they had found the book really helpful in centreing/focusing them. This certainly was my experience too (*Correspondence from Sarah Corcoran, University of Falmouth, Cornwall, UK, September 2006*).

Conclusions

From this exercise I have drawn a number of conclusions. First, in its unpublished form, the *Creative Walker's Guide to the Labyrinth* is already an international success. How many aspiring authors can actually say they've sold internationally before they are officially published? The guide, even in its draft form, is providing inspiration and guidance to people whether or not they've walked the labyrinth with it. By sharing it, again, in its draft form, I have received constructive feedback that informs my continued work and my ultimate desire to have it published. It is already being effective as a vehicle to help me realize my mission to connect individuals to their creativity.

This exercise, coupled with the labyrinth walking exercises I completed, the literature search and the observations I made in attending the Labyrinth Society Gathering and Mind Camp, have led me to recognize that I may not, and likely should not, wait until the guide is fully complete, and beautifully and artistically pulled together before I officially publish it. There may be a lot of merit in working off the model that Cameron (2002) explained got her started in her work that grew into *The Artist's Way* force that currently exists. She explained that she initially shared the original concept for the book in a self-photocopied format and mailed it to anyone who expressed an interest, mostly through word of mouth. In the *Tipping Point*, Gladwell (2002) speaks of a similar concept that I also find appealing for considering how to get my work into people's hands and with them on their labyrinth walks. Gladwell (2002) explained that Rebecca Wells'

(1996) book, *The Divine Secrets of the Ya-Ya Sisterhood* experienced exponential growth and popularity because a “Connector” recognized the Rule of 150 and that small, close-knit groups of women, getting together to discuss *Ya-Ya* contributed to the reach and success it experienced. Basically, someone told someone, who told someone else and so on and on. Given that the labyrinth movement has grown in a similar way (Artress 2006), there may be some merit in my adapting similar strategies.

Creativity Quotes

Throughout my literature search I came across passages that struck a chord with me and felt appropriate to use within the context of the labyrinth as a creativity tool. I collected these passages, for the most part, as fully referenced quotations, as and if this was possible, with the intention of using them as an inventory of interest to draw from to integrate, as appropriate, into future revisions of the *Creative Walker's Guide to the Labyrinth* or other works that may result from this project's effort. It should be noted that this collection is a work in progress and its sole intention is to act as a reference document for myself and as such, as shared in this project, is not meant to be considered a final form.

In selecting quotations it was my intention to give preference to choosing ones that drew from creativity literature and were not used as quotes within the popular labyrinth literature. This effort resulted in the capture of more than 100 quotations.

See Appendix H - Creativity Quotations, for further details.

Project Management

As a project manager, I have a number of tools at my disposal to plan and track progress on a project. I decided to adapt a status reporting tool to help me keep the context of the project and looming milestones top of mind and to help organize my weekly activities. In addition, I used a standard time sheet to track the hours of effort required to complete this project.

As an instructional designer and a proponent of continuous learning, I am a strong advocate and user of the learning journal concept. I devised a week-by-week learning journal to capture key insights and the impact I felt as I progressed through the project and considered the actualization of my own creative process. I have opted not to provide a copy of the content of my learning journal within the confines of this report as many of the insights are of a highly personal nature and contain proprietary information in relation to how I intend to use this research within my business. The content contained in my learning journal has been synthesized and highlighted as appropriate throughout this document. For the benefit of the reader I am including a sample template of my learning journal in Appendix C.

Results of Literature Search

The literature search conducted for this master's project, as detailed in the preceding section entitled *Pertinent Literature*, consulted eleven (11) works published between 1995 and 2006, drawing references to creativity from ten (10) of them: (Artress, 1995, 2000, 2006, 2006; Attali, 1999; Curry, 2000; Pink, 2006; Saward, 2003; Simpson, 2002; and West, 2000); and one unpublished work (MacDonald, 2004). The search revealed that the first references to the labyrinth as a potential tool to enhance creativity were drawn from Artress's (1995) groundbreaking and seminal work *Walking a Sacred Path: Rediscovering the Labyrinth as a Spiritual Practice*.

The purpose of this section is to highlight the findings of the literature search from three perspectives;

1. Findings that support making the implied creativity in the labyrinth explicit;
2. Findings about problem solving specifically in the labyrinth; and finally,
3. Findings about the labyrinth as a creative thinking skills tool in relation to the newly introduced Creative Problem Solving Thinking Skills Model (Puccio, Murdock, Mance, 2007).

Before proceeding to the details regarding the literature search, it is important to understand the frame within which this work was completed.

An assessment of the published works selected for the labyrinth literature search indicated that with the exception of Artress's (1999, 2000, 2006) and Attali's (1999) works, the literature is predominated by personal accounts, typically does not contain research references (except for Artress's and Attali's works) and that the community of writers appears to be insular.

The following facts characterize the labyrinth literature reviewed:

- Artress's (1999, 2000, 2006) works are well researched and referenced, drawing from a broad body of work. These works show an evolution in thought, experience and direction in relation to the benefits and use of labyrinths and her most current works place greater emphasis on the link between creativity and spirituality; a recognition of the challenges of the more recent labyrinth revival; and, a call to action to resolve these challenges, including the lack of empirical evidence of the labyrinth's purported benefits.
- Curry's (2000) and Simpson's (2002) books do not list any research references;
- Curry's (2000) book acknowledges support from Artress and Ferré, who are Labyrinth Society founding members, Jean Houston who wrote Curry's foreward; and Jeff Saward as a historical information reviewer;
- Curry and Artress went to Jean Houston's Mystery School together and formed their initial knowledge of the labyrinth from this

experience. Strangely enough, I was not able to locate any books published by Houston that speak about the labyrinth;

- Simpson's (2002) book acknowledges Seward, Ferré, and Lonergan;
- West's (2000) book is prefaced by Artress, and contains a short list of references in an annotated bibliography;
- The majority of works were published in the early 2000's and none, with the exception of Artress's (2006) work, appear to have been published recently;
- There is a noticeable evolution in thought and understanding of the labyrinth, particularly in the context of creativity, between Artress's early (1995) work and her more recent publication (2006).

See Appendix D - Implicit References to Creativity in Labyrinth Literature for the background information that informs the results of the literature search.

Findings Supporting Making Implied Creativity in the Labyrinth Explicit

The purpose of this section is to highlight some of the more interesting findings of the literature search conducted as part of this master's project. Explanations of findings are limited specifically to those discovered in the written publications as prefaced earlier in this section and detailed in the section entitled *Pertinent Literature*. While significant insights related to the implied links to creativity in the labyrinth literature were discovered outside of the literature, in conversation with Artress and Curry at the Labyrinth Society Gathering (2006), the nature of these discoveries is considered outside the scope of this section. Details regarding these additional insights can be found in the earlier text, *Mind Camp and Labyrinth Society Reflections*, and in Appendix F - Labyrinth Society Gathering Reflections.

In surveying and summarizing the literature from a very high level, two things become evident. First, Artress's (1999, 2000, 2006) work focuses on the benefits and virtues of the Chartres labyrinth in relation to the development of creative spirit. Lonegren's work (Curry, 2000; MacDonald, 2004) focuses on the seven-circuit Cretan labyrinth and the Labyrinth Problem Solving process as a linear approach to exploring the intuitive feelings surrounding our challenges. Other works, (Attali, 1999; Curry, 2000; Simpson, 2002; and West, 2000) including Artress's as noted above, provide insight into the relativity of the labyrinth to supporting creative process. What they all share in common, regardless of their approach to purporting the creative benefits of the labyrinth is the recognition of the

value of setting an intention, formulating the “right question(s)”, quieting the inner voice of judgment and staying open to the possibilities on offer.

Second, a survey of the results of the labyrinth literature references collected for this project indicated there exists:

- Approximately 117 uses of the word “creative” and creativity, coming from
- Approximately 180 passages that describe creativity concepts, creativity processes / tools, models or outcomes; and links to
- 37 creativity concepts,
- 19 creativity processes / tools,
- 4 creativity models, and
- 4 creativity outcomes.

For the purpose of this discussion, a creativity concept is defined as any mental state, belief or premise that supports the achievement of creative output. Creativity processes / tools are defined as any series of actions or steps that support the achievement of creative output. Creativity models relate to any specifically recognized creativity models that are documented in creativity literature; and outcomes are defined as the resulting shift in thinking or behavior that happens through purposely applied, or deliberate creativity.

The definition of applied, or deliberate creativity used in this work borrows directly from the definition offered by Puccio, Murdock, Mance (2007) which speaks to “... change that is introduced more deliberately - intentionally engaging in creative thought to develop yourself and positively influence others (p. 4), and additionally, “taking a proactive approach toward the production of novel and useful ideas that address a predicament or opportunity” (p. xiv).

When exploring the labyrinth in relation to implied links to creativity, Davis (1999) provides an excellent frame for this discussion in his explanation that “the process of creation frequently involves a dramatic and usually instantaneous change in perception. There suddenly is a new way of looking at something, a *transformation*, a relationship that was not there before” (p. 125). Whether speaking about creative process or creative problem solving, his explanation holds, and this, is what is at the heart of labyrinth and its implicit references to creativity.

Creative Outcomes.

Artress (1995), West (2002), and Attali (1999), in the context of creativity, problem solving and creative process, all speak specifically of the transformational nature of the labyrinth, its ability to stimulate instantaneous and incubated upon changes in perception and to generate alternative ways of looking at a situation. As an example, West (2002) describes the labyrinth as “one of the oldest contemplative and

transformational tools known to humankind” (p. 5). She also explains that “walking the labyrinth fulfills six important contemporary needs”, one of which is “access to intuition and creativity” thereby “transforming the lives of those who take the time to walk its circuits” (p. 7). Linking the effectiveness of the labyrinth in being transformative to conscious preparation, West (2002) says that “the more consciously we prepare for the walk, the deeper and more transformative the walk will be” (p. 125).

Artress (1995) describes the labyrinth as “an ancient mystical tool that can help us prepare ourselves for the “transformation of human personality in progress” and accomplish a “shift in consciousness” (p. x). Drawing from many years of facilitating labyrinth experiences, she distinctly claims that “the labyrinth is a transformational tool” (p. 40), and further connects the labyrinth to transformation by explaining that “the archetype that is enlivened in the labyrinth is the archetype of transformation” (p. 150).

Artress (1995) recognizes the importance of right-directed thinking processes including imagination and intuition to supporting transformation when she says:

the spiritual transformation we are undergoing demands that we stop ignoring our own internal wisdom. Dreams, myths, stories, and insight through the imagination need to come back into the mainstream of our personal and collective awareness. They are avenues of inspiration and action for the transformation to occur (p. 91).

On the same subject of transformation, Curry (2000) says “people come to labyrinths for a multitude of reasons, but most find that walking a labyrinth can be a transformative experience” (p. 6) and at the same time recognizes

that incubation may be essential for labyrinth facilitated insights to occur when she says that “the labyrinth can set in motion many different thought patterns, emotions, energies, ideas, and questions, none of which may lead to insights or answers immediately but which may eventually produce transformations long after the walking meditation has been completed” (p.46).

More specifically, the literature speaks of the particularly transformational nature of the walk out of the labyrinth in that it “engages you in the potential for transformation” and causes one to ask “How can I take this back out into the world? How can it make a difference in my life and in the lives of others?” (Curry, 2002, p. 83). Artress (1995), on the other hand, says that the labyrinth

empowers the seeker to move back into the world, replenished and directed. This is what makes the labyrinth a particularly powerful tool for transformation. It helps mend the split between contemplation and action that has hindered spiritual [and hence creative] work in the world (p. 31).

Attali (1999), speaks literally and metaphorically about the labyrinth and in relation to exploring our mistakes, and claims that with the proper approach “an apparently dark turn of events is thereby transformed into a constructive advance, helping us to experience this passage as a liberation, bestowing it with meaning and creativity” (p. 76). He goes on to say that we should view the labyrinth “as a solution, rather than a problem” and to do so, we must advance through our problems with a willingness to be lost” (p. 78) because

the truth is that *being lost never means defeat*. It is a time for reconsideration, for going where one is not expected to go, for finding oneself. We should even desire to go astray, to take pleasure in being lost, transforming our path into one of expectant curiosity (p. 79).

In addition to fostering the achievement of the creative outcome of transformation, the labyrinth literature search also produced links to paradigm shifts (Artress, 1995), change / transition (Artress, 1995; Simpson, 2002) and transcendence (Curry, 2002), all of which are similar in nature to the experience of transformation. Given that the process of creation is explained in the creativity literature as typically generating a transformation in thinking (Davis, 1999; Land, 1992; Osborn, 2002), and the labyrinth is recognized in the labyrinth literature as having a transformational impact on thinking and experience, then this, rationally and intuitively is a great place to start in recognizing the explicitly creative nature of the labyrinth.

Creativity Concepts, Processes and Tools.

Building on the labyrinth's outcome of transformation, transformation is a by-product of the application of specific concepts, as well as processes and tools. The creativity literature, as that of the labyrinth, places high emphasis on a number of similar concepts and processes, many of which were succinctly summarized by the work of MacDonald (2004) when she found that the following key concepts, terminology and processes were shared between the creativity literature and that of the labyrinth:

1. Affirmative approaches to questions and the user's ability to be successful with the process;
2. The deliberate delay of criticism through openness and deferred judgment to the potentials of ideas / solutions and the process itself;
3. The use of thought processes beneath conscious awareness in incubation / gestation;
4. The internal loci of control over the ideas / solutions - the answers are not 'out there', rather they can be released from within the individual;
5. The process itself as a metaphor of the twists and turns of the searching process;
6. The value of establishing an environment conducive to problem solving;
7. The importance of stating the question in an affirmative manner that encourages productive idea generation and solution finding;
8. The recording of the experience to insure that 'good' ideas are not forgotten nor escape from consciousness, and
9. That in order to facilitate the experience, the individual needs to remain calm and relaxed throughout the process (p. 50 - 51).

To this list, I would add,

1. A noticeable prevalence of the requirement across both literatures to be able to tolerate ambiguity as well as be self-aware; and
2. In working to find solutions, a willingness to move back and forth between involvement and detachment;
3. Recognizing the fine line between the benefits associated with setting intentions and being open to the possibilities that come your way, and the detriment of having expectations which could potentially close one off from considering other options.

Models.

Perhaps most surprisingly in the results of the literature search, was the prevalence of explicit links to a number of creativity models; the most natural links being, as explained in Davis (1999), to Wallas's creative problem solving model which includes the steps of (1) Preparation, (2) Incubation, (3) Illumination, and (4) Verification; Kubie's (1958) and Rugg's (1963) models that suggest creativity takes place in the space between the conscious and unconscious minds and that the experiences stored in an individual's unconscious mind can be utilized to consciously express creativity; and Land's (1992) Model of Transformation (bifurcation).

The importance of balancing right-directed, intuitive thinking processes with rational, linear thinking was highly evident throughout all the labyrinth literature consulted and the terminology and processes surrounding the creativity processes contained within Wallas's model, preparation, incubation and illumination were discussed in explicit detail. Absent were explicit descriptions using the actual word "verification", the process in which a solution is "checked out" or verified against certain criteria; it was, however, evident in descriptions of what happens as one walks out of a labyrinth, in the third stage of the walk, from the center to the exit, where it is suggested one should review the ideas and insights received and reconcile how they can be put into action.

Also, almost naturally present in descriptions in the labyrinth literature was Fritz's (1984) Creative Tension Model, which given the intention-driven nature of the labyrinth, coupled with the engagement of the intuitive mind, is not surprising. West (2000) alludes to the concept when she indicates

manifesting in this way is not an act of will or "forcing" the universe to give you what you want. It is about attuning to your dreams, getting out of your own way, and allowing the energy of your clarity to help manifest your dream if it is for your own highest good (p. 150),

and Artress (1995) alludes to it when she says "there is a creative tension between allowing images, memories and feelings to emerge and guiding them through a gentle, gracious, open, and expanded thought process" (p. 77).

Finally, almost in serendipitous confirmation of an intuitive insight of my own, emerging from the labyrinth literature was the newly introduced Creative Problem Solving Thinking Skills Model (Puccio, Murdock, Mance, 2007). The importance of this model in relation to establishing the explicit links to creativity in implied references in the labyrinth literature is discussed in the following section entitled *Findings About the Labyrinth as a Creative Thinking Skills Tool*.

In relation to incubation, the labyrinth as described by Artress (1995) and West (2000), appears to have a dual nature; at the same time it is suggested as a place to take a "creativity excursion" where you can walk to incubate on a creative challenge (i.e. writers block, inspiration for a

creative project) from which you have disengaged, it is also suggested as a place where you can intentionally set up the conditions for incubation and benefit from the free flowing association of right-directed thinking processes on a problem which you purposely bring to the labyrinth. As I started to ponder this duality, what emerged for me out of this study is what I think is its most intriguing and surprising finding - the highly evident mirroring of the Torrance Incubation Model (TIM) (Torrance and Safter, 2005) in the structure of the recommended approach to walking a labyrinth. TIM is evident both in its structure as a three step model and in the presence of sixteen (16) of seventeen (17) of its associated creativity skills. While the labyrinth is described as an “incubator” or “gestator” (Artress, 1995, West, 2000), by engaging the steps of the Torrance Incubation Model and naturally using its associated creativity skills which directly relate to attitudes and approaches recommended as pivotal to successful labyrinth experiences, there is the opportunity to set up what I am calling “in-the-moment incubation”. In my mind, this takes the creative concept of incubation as explained by Wallas (Davis 1999), where a “period of abstention may be spent in conscious mental work on other problems, or in a relaxation from all conscious mental work” (p. 117), far beyond its original thinking.

The three steps of Torrance’s Incubation Model mirror specifically to the three stages of a labyrinth walk as illustrated in the table following.

Table 7 - Torrance Incubation Model as Model of Labyrinth Walk

| Step in Model / Process | Torrance Incubation Model | Labyrinth Walking Process |
|-------------------------|--|--|
| 1. | <p>Heighten Anticipation</p> <p>“Activities before (or at the beginning of) a [learning experience]... to create a desire to know, to find out, to understand. The emphasis is on anticipatory learning” (Torrance & Safter, 2005, p. 40).</p> | <p>Preparation and Walk-in</p> <p>Preparing to and actually walking into the labyrinth, setting the walk’s intentions and engaging the curiosity of the intuitive mind</p> |
| 2. | <p>Dig Deeper</p> <p>“Sustain motivation and deepen expectations. This involves alternating between anticipatory and participatory learning” (Torrance & Safter, 2005, p. 40).</p> | <p>Arriving at the Center</p> <p>Plumbing the depths of the unconscious for ideas and insights about the stated intention at the center of the labyrinth</p> |
| 3. | <p>Take it Out to the Future</p> <p>“Keeping the process going and promoting continued learning and thinking...The emphasis is on participatory learning. Intuitive, creative thinking is involved at every stage, but is given full rein here” (Torrance & Safter, 2005, p. 40).</p> | <p>Walking out & Taking it Forward</p> <p>Walking out of the labyrinth where the act of integrating the insights gained during the walk and the “confidence to take risks as we manifest our gifts in the world” (Artress, 1995, p. 30)</p> |

In relation to the TIM Creativity Skills, with the exception of Be Original, all were evident in the way necessary attitudes and recommended approaches were described. Torrance and Safter (2005) claim that “originality involves getting away from the obvious and common place or breaking away from habit bound thinking” (p. 87). As described in the following section - *Missing Guidelines for Fully Divergent Thinking*, the labyrinth literature does not appear to emphasize the importance of uniqueness or originality

in generating ideas. Its emphasis is simply on getting some ideas. The fact that the Be Original skill, so critical to the concept of creativity, is not present in the labyrinth literature demonstrates that there is an opportunity for improvement in the way problem solving is handled in the labyrinth and in helping users reach their full creative and spiritual potential.

The incidence of one TIM Creativity Skill within the labyrinth literature in particular is worth commenting on - that of *Let Humor Flow - And Use it*. At first pass, I was not sure this skill was evident; and then, digging deeper into what was described in the labyrinth literature, it became evident that a certain level of spontaneity and going with the flow is required in using a labyrinth. In one example, Curry (2000) indicated that:

There is virtually no wrong way to move through the labyrinth. I have seen people dance, run, crawl, walk backwards, and try it with their eyes closed. There is no need to turn a labyrinth walk into a somber occasion. It is perfectly okay to have fun. When walking in a group, be respectful of other people's space and their right to a meditative walk. Within those broad guidelines, just about anything goes (p. 60 - 61).

Labyrinth users, in the literature, are encouraged in the labyrinth process to go with intuitive insights, and to recognize the metaphors or analogies that are offered through intuitive process. In this context, it becomes evident that we need to be able to laugh at ourselves, find the humor in our mistakes, and laugh at the fact that we "didn't get it before".

Missing Guidelines for Fully Divergent Thinking.

Another intriguing aspect of the literature search in relation to making explicit the implicit links to creativity, was that despite all of the implied, and sometimes explicit, links to creativity in the labyrinth literature, evident was a lack of recognition that attempts at problem solving within this naturally creativity enhancing and transformational space would benefit from the inclusion of a “creative” orientation in problem solving. In this regard I mean that despite the fact that processes associated with creative problem solving (Wallas’ model, Creative Problem Solving Thinking Skills Model) were evident, there was a lack of recognition of the need to deliberately make the effort to apply all the guidelines for divergent thinking. While the importance of deferring judgment was highly emphasized and the concept of diverging on thoughts was loosely evident, the concepts surrounding the importance of generating a volume of ideas, seeking wild and unusual ideas, and building on others’ ideas, were lost. The fact that the “creative” orientation was missing from labyrinth based problem solving efforts, leaves me excited about the potential that actually applying fully creative approaches to problem solving in the labyrinth could have on the results and experiences of labyrinth users.

A summary of the results of the mapping of implicit references to creativity in labyrinth literature to explicit creativity concepts, processes / tools, models and outcomes is included on the following pages.

Table 8 - Summary of Results of Implicit/Explicit Creativity Mapping to the Labyrinth

| Concepts | Processes / Tools | Models | Outcomes |
|--|---|---|--|
| <p>Get out of your own way</p> <p>Creative habits / attitudes / blocks / barriers</p> <p>Intuition</p> <p>Self-awareness</p> <p>Self-actualization</p> <p>Creative environment</p> <p>Intention vs. expectations</p> <p>Relaxed attention</p> <p>Flow</p> <p>Shadow side of creativity</p> <p>Tolerance for ambiguity / Avoiding Premature Closure</p> | <p>Problem Solving</p> <p>Preparation</p> <p>Incubation</p> <ul style="list-style-type: none"> • Aha / Eureka moments <p>Insight / Illumination</p> <p>Creativity Excursions</p> <p>Involvement / detachment</p> <p>Diverge</p> <p>Converge</p> <p>Brainstorming</p> <p>Brainwriting</p> <p>Capture / record your ideas</p> <p>Ladder of abstraction /</p> | <p>Creative Problem Solving Thinking Skills Model -</p> <ul style="list-style-type: none"> • Formulate Challenge • Generate Ideas • Transformation <p>Torrance Incubation Model (TIM) phases / elements including:</p> <ul style="list-style-type: none"> • Heighten Anticipation • Dig Deeper <ul style="list-style-type: none"> ○ Punch holes to see through ○ Talk & listen a the cat • Take it out to the Future <p>TIM Creativity Skills including:</p> <ol style="list-style-type: none"> 1. Produce and Consider Many Alternatives 2. Be Flexible 3. Highlight the Essence 4. Keep Open 5. Elaborate - but Not | <p>Paradigm shifts</p> <p>Transformation</p> <p>Change / transition</p> <p>Transcendence</p> |

| Concepts | Processes / Tools | Models | Outcomes |
|--|---|---|---|
| <p>Curiosity</p> <p>Mistakes</p> <p>Meditation - relaxed attention</p> <p>Intrinsic (task) Motivation</p> <p>Imagination / Fantasy</p> <p>Reflection</p> <p>Dreamtime</p> <p>Need to be creative</p> <p>Evocative thinking</p> <p>All ideas are welcome</p> <p>Trust in process</p> <p>Everyday creativity</p> <p>Metaphor / analogy</p> | <p>webbing tool</p> <p>Reflection</p> <p>Questions of possibility - statement starters</p> <p>Defer judgment</p> <p>Quiet the censor</p> <p>Ritual</p> <p>Collaboration</p> <p>Creative process</p> <p>Make / break connections - Synectics - creativity / learning</p> | <p>Excessively</p> <p>6. Be Aware of Emotions</p> <p>7. Put Your Ideas in Context</p> <p>8. Combine & Synthesize</p> <p>9. Visualize It - Richly and Colourfully</p> <p>10. Enjoy and Use Fantasy</p> <p>11. Make it Swing - Make it Ring!</p> <p>12. Look at it Another Way</p> <p>13. Visualize the Inside</p> <p>14. Breakthrough - Extend the Boundaries</p> <p>15. Let Humour Flow - and Use It</p> <p>16. Get Glimpses of the Future</p> <p>Fritz Creative Tension Model</p> <p>Wallas Creative Problem Solving Model</p> | <p>Outcomes that are Beyond the Scope of Creativity Literature Studied</p> <p>Chaordic</p> <p>Open Space</p> <p>Empathy</p> <p>Organizational Learning</p> <p>Presence</p> <p>Personal Learning</p> <p>Learner Responsibility</p> <p>Systems Thinking</p> <p>Affirmations</p> <p>4-MAT</p> <p>Creativity & Spirituality</p> <p>Prime Directive</p> |

| Concepts | Processes / Tools | Models | Outcomes |
|---|-------------------|--------|----------|
| <p>Play / Serious Play</p> <p>Innate creativity</p> <p>Personal accountability</p> <p>Connect with your passion</p> <p>Assumptions of creativity</p> <p>Risk-taking</p> <p>Past not an indication of future creativity</p> <p>Move from ordinary to extraordinary</p> <p>Complexity requires changes in thinking</p> <p>Styles / preferences / diversity</p> <p>Creative intelligence</p> | | | |

Findings about Problem Solving in the Labyrinth

In conducting the literature search which formed the basis of this master's project, it became evident that the broader nature of my search helped to reframe the master's project work of MacDonald (2004) an International Center of Studies in Creativity (ICSC) graduate, and that her work could act as a launching point for summary findings in mine.

The purpose of this section is to emphasize the importance of distinguishing between the two problem solving approaches the labyrinth literature discusses, the Labyrinth Problem Solving Process and a more general approach to problem solving, and the use of the labyrinth as a creative process enhancer. As explained in a previous section of this report, *The Theory and Practice of My Creative Process* I have learned in the conduct of this project that there is a distinct difference between problem solving, whether creative in nature or not, and creative process.

In her work entitled, *Exploring the Comparison Between CPS and the Labyrinthine Problem-Solving Process*, MacDonald (2004) did an excellent job of comparing characteristic themes of Creative Problem Solving (CPS) process against those evident in the Labyrinth Problem Solving (LPS) process developed by Sig Lonegren, a leader in the labyrinth community. At the same time, there appears to me to be confusion in this work, or perhaps a lack of clarity, between the distinct labyrinth problem solving

process (LPS) and the general approach described in the literature to using the labyrinth for exploring one's creativity.

In my opinion, the process of using a labyrinth with the intention of solving a problem using LPS versus the process of using the labyrinth to explore one's creativity are two applications of the labyrinth that must be left distinct in explaining the labyrinth's links to creativity. In addition, while the act of applying the creative problem solving process (CPS) requires specific attitudes and approaches in the user, including creative thinking, there is a distinction between creative process and creative problem solving. Fritz (1989) said:

There is a profound difference between problem solving and creating. Problem solving is taking action to have something go away - the problem. Creating is taking action to have something come into being - the creation. Most of us have been raised in a tradition of problem solving and have had little real exposure to the creative process. For this reason many people confuse the two. It doesn't help when some "experts" talk about "creative" problem solving. They think that the creative process and problem solving are the same. They are completely different. The problem solvers elaborate schemes to define the problem, generate alternative solutions, and put the best solution into practice. If this is successful, you might eliminate the problem. Then what you have is the absence of the problem you are solving. But what you do not have is the presence of a result you want to create (p. 31).

Based on the findings of my research, in drawing conclusions about the usefulness of the LPS as a problem solving model for the labyrinth in relation to the CPS it must be remembered that:

- LPS is limited in its use in that it was designed for and only applies to the 7-Circuit Cretan labyrinth. This limitation restricts its use in

other labyrinth forms such as the Chartres (11 circuits) and the Santa Rosa (8 circuits).

- LPS limits the problem solver in that questions asked are not generated by the user. The prescribed questions were developed by Lonegren (Curry, 2000) and the same questions are asked regardless of the context of the challenge being explored.
- LPS lacks the flexibility of CPS in allowing the user to form the questions to be asked based on the situation at hand.
- While LPS does encourage deferring judgment, it does not explicitly encourage creativity in thought, divergent action, or the production of a volume of wild and unusual ideas. What LPS does do is encourage the user to “go with the first idea / solution that came to your mind...” on circuit 5 and on circuit 6 suggests that in “receiving guidance of your intuition...” (MacDonald, 2004, p. 117) to consider the first idea or solution that comes to mind and to consider other possibilities that come to mind (MacDonald, 2004, p. 120). Users who are not familiar with the finer workings of intuitive thought and the fact that to benefit from the “first idea or solution that comes to mind” requires us to be real honest with ourselves so that we get a worthwhile thought to work with, could find themselves going down a rat hole in their thinking and missing other more valuable options because their “first idea” was actually provided by the conscious mind and was not at all intuitive in nature.
- While the act of walking a labyrinth is described as activating right-directed (intuitive) thinking processes (Artress 1995, 2006; Curry,

2000; Pink, 2006; West 2000) and it is suggested that by listening to one's intuition while in the labyrinth the experience and insights received are augmented (Artress, 1995, 2006; Curry, 2000; West 2000), it is my opinion that the nature of the LPS should not be confused or described as more intuitive than CPS. MacDonald (2004) indicates in comparing theoretical characteristic themes derived from the creative problem solving and labyrinthine literatures that in its "degree of explicitness in process... LPS makes intuitive process explicit, emphasizes intuitiveness, is highly intuitive, [and has a] framework guided by intuition" (p. 19). While the labyrinth as a construct or archetype has a framework guided by intuition, I would not agree that is necessarily the case with LPS, unless of course these statements are made in relation to the fact that LPS is applied inside a labyrinth. This being the case, one could assert that by applying the CPS within a labyrinth, CPS would also become guided by an intuitive framework.

To her credit, and despite the challenges I propose to some of MacDonald's (2004) work, I have found, in the context of my literature search, her comparisons between the CPS and the LPS exceptionally insightful and helpful as an organizing framework to capture and highlight the essence of the results and conclusions of my research. In her work, MacDonald (2004) prepared a chart that compared theoretical themes between the CPS and labyrinth literatures within the context of the Labyrinth Problem Solving process. I have been able to build on this work, make adjustments to the

themes based on the broader nature of my research, and I have included a column that speaks to the general labyrinth problem solving process. This augmented summary is included in the following table.

Table 9 - Descriptions of the Themes Derived from the Creativity and Labyrinth Literatures in Relation to Problem Solving

| Theme | Creative Problem Solving Process | Labyrinthine Problem Solving Process | Process for Generally Using the Labyrinth to Solve Problems |
|--|--|---|--|
| Degree of Explicitness in Process | <ul style="list-style-type: none"> • Is explicit • Emphasizes the <i>explicitness</i> of the process, particularly the requirement to balance divergent and convergent thinking processes • Provides a well-defined theoretical model that guides the applied process • Provides the user with an awareness of his / her progress through the highly-detailed process • Gives language to a ‘natural’ process (which is innately intuitive) • Infers the presence of intuition in CPS tools, i.e. through the active use of incubation, divergent and convergent processes, and the requirement to “defer judgment” (quiet the internal censor) within the | <ul style="list-style-type: none"> • Makes the intuitive process explicit in its application within the labyrinth, which supports right-directed (intuitive) thinking. | <ul style="list-style-type: none"> • Makes intuitive process explicit • Provides approaches to walking, some more explicit than others, many generally explained |

| Theme | Creative Problem Solving Process | Labyrinthine Problem Solving Process | Process for Generally Using the Labyrinth to Solve Problems |
|--|--|--|--|
| | <p>frame of CPS, the conditions for the use of intuition are encouraged and become evident</p> <ul style="list-style-type: none"> • Relies upon and explores intuition through divergent thinking that requires a volume of ideas to be produced and the deferral of judgment (internal censor is silenced) • Engages a number of divergent and convergent thinking tools that encourage intuitive thought (such as SCAMPER, Word Dance, Why, What's Stopping You?, Creativity Excursions for divergent thinking and Argona's (2006) ASC (Affective, Spiritual, Cognitive) Model for convergent thinking). | | |
| Relationship of Process and Content | <ul style="list-style-type: none"> • Employs complex thinking, deep level thinking • Defines a relationship between process and content that is | <ul style="list-style-type: none"> • Neither simple nor complex • Provides a set of prescribed questions so that the process <i>is a given</i>, therefore participants | <ul style="list-style-type: none"> • Is a comparatively simple "process" • Process requires recognition of an intention for walking or a |

| Theme | Creative Problem Solving Process | Labyrinthine Problem Solving Process | Process for Generally Using the Labyrinth to Solve Problems |
|-------|---|--|--|
| | <p>theoretical in description</p> <ul style="list-style-type: none"> • Creates deliberate distinctions between ‘process’ and ‘content’ • Defines participants’ roles regarding process and content, e.g. facilitators are charged with managing process and staying out of content and participants are charged with staying in content and trusting the facilitator to move them through the process • The interaction between process and content is complex • Requires that users define a context (a specific, clearly defined question) at the start of the process to guide the content explored in applying the process | <p>need only walk the path</p> <ul style="list-style-type: none"> • Requires user to track what circuit in the labyrinth he is on so that know which question to focus on • User must balance focus on the content of the problem / issues once they are on the path (in the process) with focus on the process • Appears to be some confusion in the literature about which is the 1st vs 7th circuit of the labyrinth (starting from outside going in, or inside, going out) - and it may not matter in relation to the process • Does not require full definition of question of guide the content explored in the process - suggests this can be clarified on the way in • Reliance on intuition requires that user be aware of and is able to interpret images, metaphors, | <p>question to be answered, and a willingness to “stay open”</p> <ul style="list-style-type: none"> • Suggests approaches, not specific processes so that the process <i>is a given</i>, (walk in, follow path to middle, go out on same path you took in) therefore participants need only walk the path • Frees participants to focus on the content of the problem / issues once they are on the path (in the process) • It is recommended that the user walk in, go to the center and walk out of the labyrinth in a forward motion - however, it is also recognized that there are no right or wrong ways to walk a labyrinth - the user can guide his / her following of the process in relation to his / her content inspiration and walk backwards, in a variety of |

| Theme | Creative Problem Solving Process | Labyrinthine Problem Solving Process | Process for Generally Using the Labyrinth to Solve Problems |
|--|--|---|--|
| | | <p>analogies that are presented in the labyrinth - they can not be always be applied or considered literally</p> | <p>ways, and / or by just walking in or out of the labyrinth without following the path</p> <ul style="list-style-type: none"> • Reliance on intuition requires that user be aware of and is able to interpret images, metaphors, analogies that are presented in the labyrinth - they can not be always be applied or considered literally |
| <p>Group vs. Individual Process</p> | <ul style="list-style-type: none"> • Emphasizes use to support group process, decision-making that in the process inherently creates opportunities for individual and group reflection • Attention to issue at hand builds on individual reflection through outwardly focused activities • Explicitly recommends use of a 3rd party neutral facilitator to guide group process and stay out of content - however, at certain places in the process | <ul style="list-style-type: none"> • Emphasizes use to support individual reflection, meditation • Attention to issue at hand is focused inward • User is facilitator of his / her own process and therefore deals with the pace • Recommendation to use 3rd party, neutral facilitators is not explicit and nor does it appear to be implied. | <ul style="list-style-type: none"> • Can be used as an individual or group process |

| Theme | Creative Problem Solving Process | Labyrinthine Problem Solving Process | Process for Generally Using the Labyrinth to Solve Problems |
|---|--|--|--|
| | <p>the facilitator needs to acknowledge and build on group content to support group process</p> <ul style="list-style-type: none"> • Can be used with individual user(s) as his / her own facilitator for individual problem resolution • In group problem solving, the facilitator deals with the pace of the process • In individual problem solving, the individual deals with the pace of the process | | |
| Problem Solver's Process Orientation | <ul style="list-style-type: none"> • The user is both action and content oriented, focusing on what he / she can do (action regarding content) to solve the problem rather than <i>how</i> (process) to solve problem • The explicit structure in the process encourages efficiency (problem solver does not waste time / energy determining how | <ul style="list-style-type: none"> • The physical structure of the labyrinth (winding pathway) obscures the directness of the path, so it is not always self-evident to the user where he/she is on the path (in the process) • The user needs to be mentally disciplined to trust the process that will ultimately take him/her | <ul style="list-style-type: none"> • The user needs to be mentally disciplined to trust the process that will ultimately take him/her through all the circuits, into the center, and then back out again • User is mentally passive towards process (i.e. 'follows the path') • Reinforces meditative / |

| Theme | Creative Problem Solving Process | Labyrinthine Problem Solving Process | Process for Generally Using the Labyrinth to Solve Problems |
|-------|---|--|---|
| | <p>to solve the problem)</p> <ul style="list-style-type: none"> • The user's orientation to the process is more complex because the structure and deliberateness of the process seeks to strike a balance between process and content • The process supports the deliberateness of the model • The process is self-managing and flexible; the process serves as a guide and the user (facilitator and / or participant) diagnoses where he / she needs to be within the process or individual stage • The user takes the time to diagnose, depending on content / need, which stage is most appropriate for starting to engage in the process • Layers of complexity reside within the process, e.g. deliberate and balanced separation of divergent and | <p>through all the circuits, into the center, and then back out again</p> <ul style="list-style-type: none"> • User is mentally engaged in process of determining which questions to ask on what circuit of the path, and not engaged in process that requires he / she just 'follows the path' • Reinforces meditative / intuitive aspects toward content • Process is typically sequential: the user is directed to walk the entire path, following the prescribed question sequence • User determines the pace of the process • Orientation to the process (being in content) is almost immediate because user does not need to diagnose where he / she needs to be within the process's stages • Movement through the process is kinesthetic in nature • The circular motion of the walk symbolically encourages the user | <p>intuitive aspects toward content</p> <ul style="list-style-type: none"> • User determines the pace of the process • Orientation to the process (being in content) is almost immediate because user does not need to diagnose where he / she needs to be within the process's stages • Movement through the process is kinesthetic in nature • The circular motion of the walk symbolically encourages the user to step out of linear, sequential thinking • It is recommended that the user walk in, go to the center and walk out of the labyrinth in a forward motion - however, it is also recognized that there are no right or wrong process for walking a labyrinth |

| Theme | Creative Problem Solving Process | Labyrinthine Problem Solving Process | Process for Generally Using the Labyrinth to Solve Problems |
|---|--|---|--|
| | <p>convergent thought-processes which make CPS unique</p> <ul style="list-style-type: none"> • The movement within the process is cognitive in nature, i.e. thinking based • Thought processes may be continuous • The flexibility of the process to allow user to move to various stages based on content / need and the requirement to balance divergent and convergent thought processes inherently brings the user out of linear, sequential thinking | <p>to step out of linear, sequential thinking</p> | |
| <p>Driving Force (Catalyst) of Process</p> | <ul style="list-style-type: none"> • <i>Deliberate Creativity</i> coupled with the <i>Intention</i> to resolve the problem / issues at hand or gain insight into its nature <i>through the deliberate use of creative process</i> • Focus on ‘creativity’ through creative process makes CPS distinct from other problem- | <ul style="list-style-type: none"> • <i>Deliberate Intuition</i> coupled with the <i>Intention</i> to resolve the problem / issues at hand or gain insight into its nature <i>through the deliberate use of intuitive process</i> • Focus on ‘intuition’ makes LPS distinct from other problem-solving models | <ul style="list-style-type: none"> • <i>Deliberate Intuition</i> coupled with the <i>Intention</i> to resolve the problem / issues at hand or gain insight into its nature <i>through the deliberate use of intuitive process</i> • ‘Intuition’ is not explicitly defined in the literature • Intention drives intuition when |

| Theme | Creative Problem Solving Process | Labyrinthine Problem Solving Process | Process for Generally Using the Labyrinth to Solve Problems |
|--|---|---|---|
| | <p>solving models</p> <ul style="list-style-type: none"> • ‘Creativity’ is not explicitly defined in the literature • Intention drives intuition when the process is employed with principles for deferment of judgment and maintaining an attitude of openness | <ul style="list-style-type: none"> • ‘Intuition’ is not explicitly defined in the literature • Intention drives intuition when the process is employed with an attitude of openness and a willingness to quiet the “voice of judgment” | <p>the process is employed with an attitude of openness and a willingness to quiet the “voice of judgment”</p> |
| <p>Necessary Conditions to Employ the Process</p> | <ul style="list-style-type: none"> • Affirmative approaches to questions and the user’s ability to be successful with the process • The deliberate delay of criticism through openness and deferred judgment to the potentials of ideas / solutions and the process itself • The use of thought processes beneath conscious awareness in incubation / gestation • The internal loci of control over the ideas / solutions - the answers are not ‘out there’, rather they can be released from within the individual | <ul style="list-style-type: none"> • Affirmative approaches to questions and the user’s ability to be successful with the process • The deliberate delay of criticism through openness and deferred judgment to the potentials of ideas / solutions and the process itself • The use of thought processes beneath conscious awareness in incubation / gestation • The internal loci of control over the ideas / solutions - the answers are not ‘out there’, rather they can be released from within the individual • The process itself as a metaphor | <ul style="list-style-type: none"> • Affirmative approaches to questions and the user’s ability to be successful with the process • The deliberate delay of criticism through openness and deferred judgment to the potentials of ideas / solutions and the process itself • The use of thought processes beneath conscious awareness in incubation / gestation • The internal loci of control over the ideas / solutions - the answers are not ‘out there’, rather they can be released from within the individual |

| Theme | Creative Problem Solving Process | Labyrinthine Problem Solving Process | Process for Generally Using the Labyrinth to Solve Problems |
|----------------------------------|--|---|--|
| | <ul style="list-style-type: none"> • The process itself as a metaphor of the twists and turns of the searching process • The value of establishing an environment conducive to problem solving • The importance of stating the question in an affirmative manner that encourages productive idea generation and solution finding • The recording of the experience to insure that 'good' ideas are not forgotten nor escape from consciousness, and • To facilitate the experience, the individual needs to remain calm and relaxed throughout the process. (MacDonald, 2004, pp. 50 - 51). | <p>of the twists and turns of the searching process</p> <ul style="list-style-type: none"> • The value of establishing an environment conducive to problem solving • The importance of stating the question in an affirmative manner that encourages productive idea generation and solution finding • The recording of the experience to insure that 'good' ideas are not forgotten nor escape from consciousness, and • To facilitate the experience, the individual needs to remain calm and relaxed throughout the process. (MacDonald, 2004, pp. 50 - 51). | <ul style="list-style-type: none"> • The process itself as a metaphor of the twists and turns of the searching process • The value of establishing an environment conducive to problem solving • The importance of stating the question in an affirmative manner that encourages productive idea generation and solution finding • The recording of the experience to insure that 'good' ideas are not forgotten nor escape from consciousness, and • To facilitate the experience, the individual needs to remain calm and relaxed throughout the process. (MacDonald, 2004, pp. 50 - 51). |
| Enhancement of Creativity | <ul style="list-style-type: none"> • Use of CPS, results in explicit enhancement of creativity | <ul style="list-style-type: none"> • LPS does not specifically enhance creativity, nor support the creative production of ideas | <ul style="list-style-type: none"> • Use of labyrinth results in implied enhancement of creativity |

| Theme | Creative Problem Solving Process | Labyrinthine Problem Solving Process | Process for Generally Using the Labyrinth to Solve Problems |
|------------------------------|--|---|--|
| | | / solutions <ul style="list-style-type: none"> • Use of a labyrinth, whether or not LPS is applied, implies the enhancement of creativity | <ul style="list-style-type: none"> • Creativity is described as inherent to spirituality |
| Areas for Application | <ul style="list-style-type: none"> • Broad areas for application, across any context where complexity in the issues at hand is evident and there is a requirement for the production of novel and appropriate ideas | <ul style="list-style-type: none"> • Limited to application in the seven-circuit Cretan labyrinth design | <ul style="list-style-type: none"> • Broad areas for application, across any labyrinth that has a “unicursal” path - one leading to the center and the same one leading out • Can be used in to provide insight into any problem / challenge or issue, however, application of this process does not imply the guarantee of, nor does it explicitly support the production of novel and appropriate ideas. |

Adapted from MacDonald (2004).

Findings About the Labyrinth as a Creative Thinking Skills Tool

While the effort to consider the labyrinth within the framework of the newly introduced Creative Problem Solving Thinking Skills Model (Puccio, Murdock, Mance, 2007) as described in their book *Creative Leadership: Skills that Drive Change*, was considered a post-project study in my original project Concept Paper, too much information has easily come to light in my literature study to ignore it at this time.

The purpose of this section is to highlight the findings related to supporting the use of the labyrinth as a creative problem solving and thinking tool and to link the labyrinth literature to some of the more recent developments in the field of creative studies and thereby establish the context within which my conclusions, about why the labyrinth should be considered a creativity tool, become possible.

In the labyrinth literature, Artress (1995) describes the labyrinth as “a tool to empower creativity” (p. 20), a “powerful tool for transformation (p. 31), “an evocative tool” (p. 97), and, “a tool for our times” (p. 180). Curry (2000), refers to the labyrinth as “one of the most compassionate and humane meditation tools available” (p. 209). Simpson (2002) says that the labyrinth “is not just a philosophical tool but lends itself to many practical applications” including “to stimulate creative thinking and problem solving ... [and] to create a stillness in which you can hear the whisper of your intuition” (p. xiii). She also describes it as “a meditation tool, a problem-

solving technique or simply as a way to calm your body and mind” (p. 82). She encourages her readers to go beyond “using it only as an occasional problem solving or stress relieving tool, [and to] learn how to integrate it seamlessly into your life” (p. 87).

Unbeknownst to me, in January 2006 when I first began my study of the use of the labyrinth as a creativity tool, MacDonald (2004) had already established in her study of the Labyrinth Problem Solving Process in relation to the Creative Problem Solving Process, that “if salient similarities could be brought to light between the processes, then positioning the problem-solving properties of the labyrinthine process parallel to the well-defined constructs of the CPS process could place the labyrinthine process within a known and acceptable framework for further consideration by creativity and creative problem-solving proponents. The Creative Problem-Solving process, in return, would benefit from additional alternative tools to supplement its cognitive roots” (p. 3).

MacDonald (2004) further established the link between creativity and the labyrinth when, in relation to the labyrinth’s meditative properties, her research recognized that “rather consistently, *meditation* training and practice seem to improve creative functioning (Orme-Johnson & Farrow, 1977; Walud, 1996)” as cited in Torrance & Safter, 1999, p.132). Thus “...if walking the labyrinth is akin to meditation, and meditation’s connection to creativity is already documented, then the labyrinth is also [directly] related to creativity” (p. 66).

The findings of the literature search within my master's project, as the two preceding sections have established, indicate that a significant number of similarities exist in the explicit concepts, processes / tools, models and outcomes that form a creative problem solving or creative process experience as do in the approaches utilized to get the most out of a labyrinth experience, particularly in the cases where it is recommended as something to enhance personal creativity or problem solving capabilities.

A further opportunity to include the labyrinth as a creativity tool came to light in the search of the creativity literature and the well-grounded research conducted by Barbero-Switalski (2003), who established in her master's project entitled *Evaluating and Organizing Thinking Tools in Relationship to the CPS Framework* that "the possibility to apply, adapt and combine tools coming from different areas and constructs" (p. 125) exists. Further, she indicated that:

The re-conceptualization of the CPS framework offers the premise for integrating into this model thinking tools that are already in use in other models or processes, inside the realm of creativity as well as in other areas of theory and practice This approach significantly broadens the boundaries of CPS which evolves from a relatively 'closed system' with its own process steps and tools to an inclusive conceptual framework that can interface with other disciplines and methods and bring in the diversity of approach and thinking that is highly needed in the distinct steps of the process (p. 125).

In Barbero-Switalski's (2003) estimation, "Thinking tools therefore might represent the 'highways'" or in the case of the labyrinth, the pathways, "that connect CPS to other areas or disciplines" (p. 125).

Her definition of a thinking tool, within the context of the Creative Problem Solving Thinking Skills Model indicated that “a thinking tool [is] a structured or systematic means of focusing a thought process in order to accomplish a purpose” (p. 124). She went on to say that:

Each thinking skill can be enhanced through the use of many diverse tools which respond to the same purpose yet function according to different styles of thinking and different conditions of the context. The more tools are available in quantity and variety, the broader and richer the thinking skill development will be. By integrating more thinking tools, the CPS framework provides not only a wider and diversified toolbox, but, most importantly, more opportunities for developing and promoting flexibility of thought (p. 124 - 125).

The labyrinth, in its practice and performance, fits the established description of a creativity tool and, based on my research thus far, appears to offer many opportunities for inclusion within the tool set utilized for the seven thinking skills (diagnostic, strategic, problem analytic, ideational, evaluative, contextual, tactical). How specifically the labyrinth could be utilized within each or any of the seven thinking skills will be a future exploration that will be conducted outside the scope of this master’s project.

What’s Next for the Creative Walker’s Guide to the Labyrinth?

It is my intention to use the results of this master’s project and the experience I have gained in learning more about the labyrinth to augment my draft *Creative Walker’s Guide to the Labyrinth* for the purpose of publishing it.

In the previous pages I have explained the results of my creative production in relation to the literature search, labyrinth walks, and attendance at Mind Camp and the Labyrinth Society Gathering. Each informs my plans for developing the content for the book, as does the feedback I have had from users of the guide and my own experience in using it. The list of creativity quotes I have compiled (see Creativity Quotes in Appendix H) will be drawn upon and integrated as appropriate.

As a result of having completed this project, I feel I have a greater number of options for completing my guide. Instead of having a singular product to publish, I am recognizing the opportunity for a series of products. Instead of providing only a guide to support labyrinth walkers wishing to experience their own creativity in the labyrinth, I recognize there might be an opportunity to provide details to creativity facilitators on how to integrate the labyrinth as a creativity tool in their kit bag.

In continuing to define what's next for the *Creative Walker's Guide to the Labyrinth* I now think that I will:

- Make and implement some plans:
 - For production of multiple products considering the following points as a starting point:
 - HM I provide a Creative Walker's Guide Companion - for people who have read the

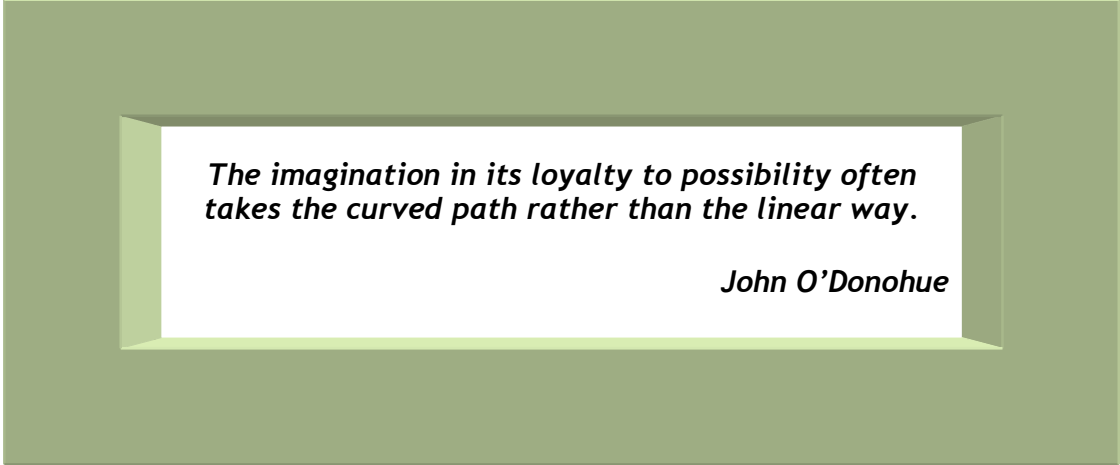
original 8.5 X 11” version, or just want an “idea-catcher” when they walk the labyrinth?

- No need to include a lot of detail - just basic process as a reminder and a bunch of blank pages;
- Create a “kit” with Spiral bound notebook, with laminated pages to protect against elements in outdoor walks;
- Include creative tools in the pouch
 - Pen, Post-its, Play-doh etc.;
 - HM we include an over the neck name badge type pouch with a place to hold the pen, play-doh and post-its?
 - For publication and promotion of the products including writing a book proposal to solicit a “contract” to write;
 - For collecting electronic feedback from users of the guide;
- Develop an interim solution for publication and distribution through an organization such as www.lulu.com or through my own web site;
- In updating the guide:
 - Add a section for walking into labyrinth after Intention and before Ideas and Insights - HM we name this part?
 - Change references to Sacred Space to Open Space

- Update front end to explain link to creativity in more detail;
- Explain the link between creativity and spirituality;
- Provide history of Artress and her clients experimenting with labyrinth to support “organizing the chaos of the mind” in approaching creative products;
- Highlight results of literature search;
- Speak about my own experiences in using the labyrinth for creativity;
- Add a diagram and explanation of the Santa Rosa Labyrinth;
- Beef up glossary - creativity tool, incubation, imagination, etc.;
- Integrate learnings about whole brain learning;
- Explain to users that book is spiral bound for ease of use and as a reminder of the repeating spiral in nature;
- Make into larger size format with 12 point font
 - Add quotes in column to left of even pages, right on odd pages;
 - Leave room for some drawings in columns and through unusual placement of words on pages;
 - HM we place some words in a readable spiral?
Could questions be put in a spiral?;

- How might we provide sufficient pages for multiple walks in the large book (so people can use it up by writing inside it); and
 - Remove assumptions about people knowing creative process.
- Engage the help of a graphic designer to beef up the look and feel of the guide - solicit help from my master's program cohort as appropriate and available.

SECTION 5: KEY LEARNINGS



The imagination in its loyalty to possibility often takes the curved path rather than the linear way.

John O'Donohue

Introduction

This section outlines key learnings associated with this project in relation to:

- Answering the three guiding project questions;
- Meeting my personal learning objects;
- What worked well and things to change or do differently;
- Overall project conclusions.

Project Questions Get Answered

The questions that guided this project were:

How might we use the labyrinth in facilitating creative change?

How might a labyrinth be used to foster applied creativity?

What might be all the things that happen when an aspiring writer uses the labyrinth to support the creative process?

In the following pages, each of these questions will be answered individually.

How might we use the labyrinth in facilitating creative change?

Most predominantly, this research has demonstrated that there are many options for integrating the labyrinth in efforts designed to facilitate creative change. With the proper contextual understanding of what a labyrinth has on offer, and the now demonstrated explicit links to creativity, the possibilities, in my mind, become endless. Some of the suggested ways that it could be used as a tool are captured below. The suggestions are the result of many weeks of musing, experimentation and what I know now. With more incubation, and more visits to the labyrinth with creative process, I am sure to develop a greater understanding of the labyrinth's capacity in this regard.

As an Example of What Happens at the Intersection Of Domain Knowledge And Creative Thought.

For the creative field, the broader context of the labyrinth is awareness of personal creative process and the power of incubation set in motion by intention. This discovery, made explicit in my investigation of the literature, raised the question, how did labyrinth literature authors, coming at the labyrinth and creative expression from a spiritual context, making reference to creativity and with no evidence of having formal training in creative change processes or deliberate creativity, make the link?

At the 2006, 8th Annual Labyrinth Society Gathering I was gifted with the opportunity to ask Lauren Artress this exact question. The answer was simple and in itself an expression and celebration of the nature of creative process, the importance of experimentation and taking risks and the benefits of learning from and responding to observation. Artress, in conversation, explained that in the process of writing her own book, *Walking a Sacred Path: Rediscovering the Labyrinth as a Spiritual Practice* that she used the labyrinth to organize the chaos of her mind when structuring chapters and working with content. After observing the calming effect the labyrinth provided her creative process, Artress got curious. If the labyrinth had a chaordic productive effect on her creative expression, what could it do for her coaching clients, many of whom were San Francisco Bay area residents in the creative arts and who were struggling with connecting to the musings of their inner-world, developing their own

creative products and looking for ways to support and enhance their own creative expression. Artress started suggesting to her clients that they might want to experiment with the labyrinth. They did; and their observations and experiences resulted in their reporting positive effects on personal creative process and production.

To me, this is one of the biggest gifts of the labyrinth to the creativity field and the result of the serendipitous nature of the collective unconscious. By recognizing this we, as creative change leaders, have the ability to turn the mystery of the labyrinth into a tool for self-mastery of the creative process; which, as it turns out, is a perfect way to segue into the next key learning.

As a Creative Thinking Tool.

This project established that the labyrinth has the potential to be placed as a thinking tool within the context of the CPS Thinking Skills Model in any one, or all of the seven (7) thinking skills categories. There is evidence that the labyrinth would support the facilitation of both divergent and convergent thinking activities and it is my submission that it would be most beneficial in cases where the conscious integration of intuitive insights would provide greater understanding of the context, content and structure of the change under consideration.

Within the context of the Creative Problem Solving process as described by Miller, Vehar, Firestein (2001) the labyrinth also has a place as a basic

creativity tool, supporting divergent thinking by acting as an alternative creativity excursion.

To Help People Get Grounded in a Facilitated Creative Change Process.

There is an emotional side to creative change, not well addressed in the structure of the Creative Problem Solving process or the Creative Problem Solving Thinking Skills model. As I was reminded in my recent attendance at the Global Facilitator Service Corps training program entitled *Facilitation Processes for Disaster and Crisis Intervention* “any change can create a crisis” (p. 8). This being the case, there is an opportunity to integrate the process of walking a labyrinth (either in a finger or stepped version) into creative change facilitation to help participants get “in touch” with both what is going on in their mind, (rationally and intuitively) as well as in their body. By taking the time to have participants walk a labyrinth before the start of a session, before the start of an exercise, as I have experienced myself, we can ground, or bring them to be present in the moment, engaging both intuitive and rational thinking processes, from a place deep inside themselves. Being grounded in our bodies, in our experience, being present, is essential to learning and generating change that has meaning (Boyatzis, 2002; Brenson-Lazan, 2006, Flowers, Jaworski, Scharmer, Senge, 2005; Pink, 2005; and Wonder, 1984).

To Increase Curiosity and Understanding about Change Processes.

The labyrinth's ability to provide integrated whole-mind and body experiences leads me to believe that change efforts have the potential to be integrated and made sense of with deeper levels of congruency when the labyrinth is employed as part of the process. The fact that it makes explicit, the intuitive nature of creative process means we have the potential to lead people through change in more aware and mindful states. There are number of ways this might be achieved with the labyrinth:

First, the labyrinth experience, done consciously, sets up a tension, for resolution, much the same as Fritz's theory and has the potential to connect us to the broader context within which we operate, if we are willing to pay attention to the clues it offers. A passage from Osborn (2001) offers some insight into what might happen, when using the labyrinth to foster understanding of the creative process:

In actual practice, we may start our guessing even while preparing. Our analyses may lead us straight to the solution. After incubation, we may again go digging for facts which at the start, we did not know we needed.

All along the way we must change pace. We push and then coast, and then push. By driving our conscious minds in search of additional facts and tentative ideas, we develop a concentration of thought and feeling strong enough to accelerate our automatic pump of association, and make it well up still more ideas. Thus through strenuous effort we indirectly induce "idle illumination (p. 117).

Second, the labyrinth could be used as a metaphor for the meandering nature of change, creative process, and the creative problem solving process. Picture this: the participants of a creative change session walk into the room that has a variety of labyrinth forms, in paper formats, placed randomly at their seats. Or, wooden hand-sized finger labyrinths are noticed as some of the manipulative “thinking toys” placed in the center of their work tables. The labyrinth offers a wonderful way to demonstrate the kind of thinking we need to employ in CPS and the experiences we typically notice, in our body and mind, as we move through a creative change process. The non-linear exploration of “what to do”, “why”, “how” and “where else” it will have impact, when we expand our thinking about CPS and use it as an organizational learning tool provides a way to facilitate the development of knowledge and a means to make formal training and continuous learning more relevant, more fun, more experiential, and a whole lot more meaningful. CPS as the heart of organizational learning supports the move to balancing L-Directed and R-Directed learning - necessary requirements as we move from an age of information to an age of abundance (Pink 2006). And as we lead organizations in developing more balanced and meandering thinking skills, by engaging the use of the labyrinth, or at minimum understanding its appeal and impact as well as its potential for growth in supporting the expression of and connection to creativity, we’ll be able to effect better, more innovative change, help people adapt to change and make more meaningful connections to their everyday reality.

For Integrating Whole-brain and Body Experiences.

In this context there are two conclusions I have come to in relation to how the labyrinth could be used to facilitate creative change.

First, as what I am calling body-mind convergence. The labyrinth may be particularly useful in cases of convergence where conclusions must be drawn from a variety of ideas or options and the intuitive, gut reaction needs to be leveraged. Current organizational change, learning and facilitation trends pointing to the importance of integrating intuitive, right-directed thinking processes (Pink, 2005), emotional intelligence (Boyatzys), and bringing “spirit” into our work (Owen, 2000) with rational, left-directed thinking processes. This integration is already evident in Argona’s (2006) ASC - Affective, Spiritual, Cognitive Model used as a convergence tool that purposely asks a participant to select ideas or options based on those that speak to their head (logical), heart (emotional), and gut (intuitive), thereby setting up the possibility to build solutions that are more holistic, do a better job of honouring the mind-body connection in thought process and support the balance of rational intuitive process and emotional and creative intelligence. The labyrinth provides CPS users with yet another option for explicit integration.

Second, to make the implicitly intuitive aspects of the CPS process more explicit. MacDonald (2004) found that:

CPS has moved problem solving from being strictly intuitive into a highly explicit structure... intuition was

primarily inferred and was neither relied upon nor explored. The CPS process sought to make explicit - to give language to the natural process - all that was considered intuitive, thus driving intuition itself into the process's substructure (p. 22).

Given that the act of using a labyrinth brings into consciousness right-directed thinking processes, the use of CPS in the labyrinth should naturally invite greater awareness and appreciation of the intuitive nature of creative problem solving, particularly in relation to role of incubation.

To Support Active and Passive Choices for Creative Exploration.

The labyrinth offers us choices in how we choose to facilitate creative change. MacDonald (2004) found that:

...the problem solver's process orientation in CPS and LPS differed... in the level of mental processing required of the user. CPS involved more complex and active thinking. CPS users must initially assess which stage of the process they need to enter and then navigate multiple stages of divergent and convergent thinking patterns, as well as determine when and for how long each kind of thinking is employed. Furthermore, CPS users must make choices regarding which of the individual divergent and /or convergent tools to utilize. Ultimately, CPS users need to remain mentally active to remain in content (i.e. actively conscious of their place in the process and content). Conversely, LPS encouraged the problem solvers to be more mentally passive regarding the process. LPS users simply "followed the path" and addressed the questions as directed within each circuit (p 23 - 24).

For this reason, one could surmise that labyrinth users who want to use the labyrinth to solve problems would find better results by applying the CPS within their labyrinth experience. In cases where the user prefers to be

passive in their exploration of a problem, they would be wiser to limit the use of the labyrinth to support incubation or a creativity excursion where the user actively chooses to be specifically detached from the problem under examination.

How might a labyrinth be used to foster applied, or given the new terminology shared by Puccio, Murdock, Mance (2007), deliberate creativity?

As a Model of Deliberate Creativity.

The entire activity of using the labyrinth is a walking, physical experience in the benefit of deferring judgment, not suspending, not avoiding, simply deferring. You go in, open to possibility in deferring judgment as you explore the issue for which you seek insight or resolution and come out armed with data for reflection and action. The suggested approach to the labyrinth is to go in, without judgment, open to possibility, to set intention, to state your question, to generate ideas, to develop them and build an action plan to take them out into the world. Once outside the labyrinth you're asked to reflect and continue to make sense of the metaphors, images, insights you imagined and while in the labyrinth it is suggested that you record your findings or at least immediately record them at the end of your walk.

Just as recording the thinking, insights and discoveries that happen in the process of using the creative problem solving process (CPS) or practicing deliberate creativity is encouraged and essential to advancing the thinking process, so it is in making sense of the labyrinth experience. In deliberate creativity it is with capture and reflection that we set on deeper insights, so too in the labyrinth.

The labyrinth offers us the time and space to mine, capture and reflect on ideas that emerge as pivotal in the understanding and resolution of the challenges, issues and problems that occupy our minds - whether consciously or unconsciously. Its gift is insight and deeper awareness of self in relation to these challenges, issues and problems and how we operate in relation to them. As one participant, Bobbi, said in conversation at the 2006 Labyrinth Society Gathering Pre-Conference Salon, “on the labyrinth, you meet yourself”. Many, including myself, who study and apply deliberate creativity report a similar experience of “meeting self” and that increased awareness of self and personal creative process is a by-product.

As a Teaching Aid.

Building on the concept of the labyrinth as a model for deliberate creativity, the fact that so many creativity concepts, tools and processes, models and outcomes are evident in the labyrinth, leads me to believe that the labyrinth could be used to give people an “in the body” experience of

what these concepts are like. As an example, how does one learn about and appreciate the importance of incubation without an experience of what it is like? Other concepts that come to mind for demonstration through the labyrinth are the importance of creative environment in that the labyrinth is an “open space” within which creativity can be explored, specific attitudes and behaviors that are required to support deliberate creativity, and to demonstrate the various aspects of the Torrance Incubation Model and its specific creativity skills.

To Support Organizational Learning.

The potential for the labyrinth to support groups in lessons-learned and in reflecting on work experiences is evident in the literature study and my personal experiences with the labyrinth. I am wondering if Osborn (2001) was prescient about the labyrinth and our ability to explicitly link it to creativity when he said:

The neatest summary of the cold truth about inspiration was written by Henri Poincaré: “This unconscious work is not possible, or in any case not fruitful, unless it is first preceded and then followed by a period of conscious work.”

When blocked in the course of a creative project, we need to stop and review. We should analyze the problem anew, should think up still other alternatives, and then proceed all over again. We may find that we were on the right road, but had taken a wrong detour. ... Joseph Jastrow ... imagination can easily “run off the track and wreck the train of thought”.

When, at the end of a creative project, we find we have failed, it usually pays to reprocess from start to finish. We should review the relevant data, and even recheck the aim; but, above all else, we should pile up

more alternatives. Here again, we should seek *quantity* with wildness willfully allowed (p. 135).

For In-the-Moment Incubation.

In creative problem solving facilitated sessions we, as facilitators, are often charged with getting deliberate creativity, in a specific, and often short, amount of time. The labyrinth offers us the potential for in-the-moment incubation, an opportunity to actively engage the intuitive mind to mine deeper insights, without having to wait hours or days or weeks for the insights. The prospect of some incubation, in the time allowed, without the need to go on a formal creativity excursion could be appealing.

To Create an Open Space and Experience for Moving Through Our Challenges.

Whether used as a tool in the course of actively seeking to resolve a problem or as an excursion or diversion that allows us to detach, even temporarily, from the ambiguity of our lives and the complexity of our problems, the labyrinth offers us a feeling of accomplishment because in recognizing the insights we gain in our walk, we've moved literally and figuratively forward through a problem, developed some different level of insight, shifted a perception, expanded the possibilities. Labyrinths are about creating the time and space for reflection. Contained within their paths is a quiet space for exploration, a way to reflect, a way to connect with greater awareness of where we are in the process of resolution. Once

inside, we slow down, mind connects with body, both focusing in their own way in walking through the issues at hand. In organizational settings, where deliberate creative processes are being employed, the labyrinth offers us a way to layer in more time and space and gives us the opportunity to reflect at deeper levels. When we're questioning whether we're making progress, it shows us we have by simply walking in and walking out.

What might be all the things that happen when an aspiring writer uses the labyrinth to support the creative process?

Artress (1995, 2000, 2006), in her personal use of the labyrinth when developing her own creative works and her recommended experimentation of the labyrinth to her creatively inclined coaching clients, proved that in its chaordic nature the labyrinth works to organize the chaos of feelings and activities surrounding a creative endeavour.

In using the labyrinth during my own creative production of the work surrounding this project I found it inspiring and grounding. It provided me alternative perspectives to the questions I carried in, made me face myself and cut through any delusions I was hiding behind. It provided clarity of thought and opened me to possibility, that until I walked in, I had not been aware of. Most importantly, it gave me a context within which I could speak, with authority, about what happens in relation to creative process,

when in there. It allowed me to experiment, in a contained space, in a contained time, without fear of straying in the wrong direction. In times I found myself “mis-stepping” on the finger or walking labyrinth, I recognized it as an opportunity to laugh at my own process, to ask, “so what, now what” and to revel in the fact that I had just learned I needed to pay attention to something else I would need to know. It allowed me to be present in my experience.

I found that by deliberately applying creative process and problem solving techniques in using the labyrinth, I had a richer experience of these processes, likely because I was inside a “container” that naturally engaged both sides of my brain, and gave me a greater awareness of my intuitions about bringing my challenge to resolution. In many cases I was aware of the fact that it was impossible to hide from what was the “right thing to do”.

Having walked the labyrinth as an aspiring writer of this master’s project paper and the next version(s) of the *Creative Walker’s Guide to the Labyrinth*, the labyrinth has provided me with a rich canvas upon which to draw, a path upon which to build, and “clues” about which directions to take.

It has also helped me explain the link between creativity and spirituality and took me on an interesting exploration of the limits our assumptions can have on creative process.

As I stepped into the world of the labyrinth, a series of questions weighed heavily on my mind. If the labyrinth was described in literature as a creative and a spiritual tool, how might I use it in organizational environments that typically are not receptive to the introduction of spirituality-based constructs or concepts? How might I reconcile in my own mind the link between creativity and spirituality? And in exploring these questions I realized the real question was, how might we use the labyrinth as a creativity tool, with confidence, when my initial assumption was that much of the labyrinth literature appears to be tied to spiritual practice coming from a Christian religious context (Artress, 1995, Curry 2000), and the current labyrinth movement itself grew out of the work of Artress at the time she was employed by a church?

The truth is, with exploration, I found that this assumption was not true. Artress (1995), clearly indicates in her work that she:

... noted contradictions in the literature. Jean Favier, whose research is exquisitely detailed, says that the “labyrinth has never really been used for any religious practices.” Some historians say it was purely for decorative purposes (p. 47).

In conversation with Lauren Artress (November 2006), she explained her definition of spirituality as: “Deepening compassion, increasing patience, decreasing judgments, finding a way of being of service to the world, and if you already have, finding a way to keep it.” This definition sounds a lot like how we could describe creativity in general and the links to Maslow’s concept of self-actualization and creativity as highlighted in Davis (1999).

Cameron (2002) described the link between creativity and spirituality by saying that “creativity is a spiritual force... There is a central will to create that is part of our human heritage and potential” (p. 207). In our historical evolution as humans we have created many things in our desire to satisfy our needs. Our need to stay warm and cook, was satisfied by the creation of fire; our need to move ourselves and goods from one location to another was enhanced by the creation of the wheel. And when we make attempts to satisfy our needs, particularly in cases where we need to chart new territory, we engage in an act of faith - faith that we can and will create a result that will, in some way satisfy our need. Cameron (2002) further explains that “creation is always an act of faith, and faith is a spiritual issue, so is creativity. As we strive for our highest selves, our spiritual selves, we cannot help but be more aware, more proactive, and more creative” (p. 207).

Osborn (2001), provides additional insight into the link between creativity and spirituality when he says:

Although we can understand much of how imagination works, and how to work it better - the mysticism of the creative spark cannot help but impress anyone who contemplates. One question is: “What sparks the spark?” Mortal man may never know the answer. It is a deeper secret than life itself; ... Creative imagination is just as mystic or more so. According to Richard Roberts, it is understandable only as another evidence of divinity. ‘There is at work in the world,’ said he, ‘an influence which may be described as creative, wherever it operates. It is capable of reinforcing life and enhancing natural faculty. For this there is impressive evidence’ (p. 35 - 36).

Call it mining the imagination or using our intuition. Call it creativity, or spirituality. The truth is in deliberately choosing to connect to our creativity; by connecting to the passion to create that is so innately inside us, in recognizing that in doing so we are often called to take risks or make a leap of faith, and that in the process, if we stay open to possibility and work to decrease our judgments, we learn more; we become more aware of what's going on inside and around us; how people and process connect, of the invisible hand helping us a long. When we trust in the process, and let it unfold as it needs, we become inspired, in spirit, truly creative. To me that's the real link between creativity and spirituality. The link that inspires us to share who we are, bring benefit to the community around us, and grow through the process in a way that inspires others to do the same.

Meeting Personal Learning Objectives

I set some lofty personal learning objectives for this project. In my original concept paper they were identified in a long list of ten (10) items. In reviewing the achievement of my learning objectives I realized they correlated to four (4) specific learning themes which I have outlined below:

1. To continue my development as a creative change leader of others which included objectives such as:
 - To develop insight into the scope of “how might I connect individuals to their creativity?”;
 - To learn more about collaborating and building on the ideas of others;

- To further my learning and application of creative process and principles;
 - To develop my affirmative evaluation skills in giving feedback to others and in receiving feedback openly and with gratitude.
2. To continue my development as a creative change leader of myself, which included objectives such as:
- To develop confidence, competence, and comfort in daring to dream my dreams, connecting with my passion, articulating my needs in having these fulfilled and in trusting the process of creative manifestation and thereby become consciously aware of what it is like to engage in my passion;
 - To productively act on the insights derived from the morning pages exercise;
3. To develop domain level expertise in the labyrinth as a creativity tool, which included objectives such as:
- To qualify, validate and articulate the explicit connections of the labyrinth and creativity;
 - To experience the labyrinth as a creativity tool; and
4. To develop my qualitative research and writing skills.

In the following pages I will highlight the essence of the each of the four (4) key learning themes.

To Continue My Development as A Creative Change Leader of Others.

During the time frame covered by this project I recognized I needed to facilitate a greater understanding in my work associates of the ins and outs of creativity. I wanted to broaden their knowledge and get them enrolled in the creative change efforts I envisioned for my company.

I invited them to a meeting to discuss how we might become more creative in our work efforts. And by asking the question, and listening, we were able to find solutions that everyone connected to. If someone expressed curiosity about a certain aspect of our work that we were researching, I invited them to explore and learn more about it to share with us. And then I made sure we held the space for them to report back. When they asked how they could learn more, I invited them to use the vast library of creativity literature I've amassed and then to share what they learned with us all.

When I wanted to instill the importance of using affirmative evaluation, I taught them a derivative of the Pluses, Potentials, Concerns and Opportunities process called POINT - Pluses, Opportunities, Issues, New Thinking developed by my mentor and ICSC Alumni, Blair Miller, and tasked them with making sure I used it in giving feedback to them and on work issues we were discussing. I invited them to use it on me and before we knew it, everyone saw this model emerging on a regular basis in their thinking. And then we started to share stories about how by using POINT

they were having positive effect in supporting more enjoyable and creative change. We had better results in how we worked together, we were able to dig deeper into the issues we were struggling with and got better understanding about their context and content and rather than feeling discouraged at the complexity, we starting finding joy in breakthroughs in thinking, however small. More importantly, we became very aware of how yucky it felt, and how unproductive it was, in contrast, when we didn't apply the model.

Employing POINT and encouraging some personal, continuous learning, in the grand scheme of things, are small changes to make - yes it has to happen with the right set up and the right environment to keep it going, the willingness to stay committed - and at the same time it has had great effect.

The learning: by holding the vision, creating the space, staying on plan and putting yourself on the same change program as you ask everyone else to be on, small steps effect big change. When leading creative change, it doesn't have to start big to be big.

To Continue My Development as A Creative Change Leader of Myself.

In the process of completing this master's project, I learned a lot about my own creative process, its effect on me, and how I need to manage it in relation to my responsibility to others.

In acting as a creative change leader of myself, I have learned more about the fact that creativity is as much about making sure you have the energy to be creative (i.e. taking care of the body, making sure you get enough nutrition and rest) as it is about making sure you take the time to listen to your self - call it your mind, your spirit, your intuition. There is a definite body-mind component within my own creative process that must be paid attention to for my own creativity to flourish. It requires a patience, understanding, and surrendering that at times was tremendously challenging for me and that provided me with real opportunities for growth - many of which I am still processing through and making sense of.

Perhaps, again, one of the greatest lessons in learning to lead ourselves is in learning that if it challenges us, it will too challenge others, and so we develop insight and compassion and the ability to speak with a voice of experience.

To Develop Domain Level Expertise in the Labyrinth as a Creativity Tool.

In this project I learned a lot about the labyrinth, a lot about creativity and a lot more about how these fields intersect. I learned so much I could write a book about it!

In the process of learning about the possibilities and opportunities for the labyrinth as creativity tool, I learned that that not only am I well-read in the labyrinth, in my own estimation and in feedback I received in conversation with labyrinth leaders and participants at the Labyrinth Society Gathering, for a relative newcomer to the field, I have a deep grasp of how the labyrinth transcends disciplines, and a broad perspective on how it can be used. The intersection of my domain expertise in facilitation, learning, creativity and the labyrinth positions me well in relation to understanding the implications, of and rising to the four challenges facing the labyrinth movement as identified by Artress (2006) in her revised version of *Walking a Spiritual Path: Rediscovering the Labyrinth as a Spiritual Practice*.

Artress (2006) indicates that, having experienced phenomenal growth in the last fifteen years, this relatively new resurgent interest in the labyrinth means that if it is to continue to evolve in a positive light, the labyrinth movement is faced with recognizing that:

1. The extent to which labyrinths are considered effective is directly connected with the experience

- they engender; the emotions and insights they ignite, the sense of calm or Presence they evoke, the depth of solace they bring, and the activation of our interior symbolic realms that they stir;
2. The need for empirical research;
 3. The actual physical creation of the labyrinth;
 4. Education (p.186 - 191).

My Creative Walker's Guide to the Labyrinth, properly implemented, will improve the experience people have with the labyrinth by offering a new application context - creativity - and a practical process in which to use the labyrinth and mine the insights it has to offer. It does this in an original and novel way.

My plans to lead the introduction of the labyrinth as a creativity tool into the creativity field, and ensure creative users and facilitators understand the context in which the labyrinth is used in relation to creativity concepts, tools and process, models and outcomes will further improve the experience people have with the labyrinth.

By donating a copy of this master's project to the Labyrinth Society research archives I will help to improve the availability of empirical research on the labyrinth.

Having struggled myself with "how to introduce the labyrinth into my work when I have no intention of building one or carrying a canvas one around with me?" has led me to find creative solutions. Perhaps my conclusions that finger and paper labyrinths are good substitutes will help others overcome this challenge. My hope to install a permanent labyrinth on

campus at the International Centre for Studies in Creativity will serve to make a walking experience more accessible to staff, students and alumni.

Finally, my Creative Walker's Guide to the Labyrinth is an educational tool. It has been developed in draft and will be developed in its final form through the integration of my domain knowledge in organizational learning and adult education. It is my plan to present a workshop at next year's (2007) Labyrinth Society Gathering to educate others on what I've learned about the labyrinth and how it could help them in their education efforts and I am currently considering other options for integrating my desire to train on creativity with the recognized need for education in the labyrinth field.

To Develop My Qualitative Research and Writing Skills.

Having never researched something of this magnitude with the intention of publishing the results, my development in this area has been huge.

Building on domain expertise in information management I developed processes to capture my findings as they unfolded and keep them organized.

The process I invented for capturing the literature search and another process I used behind the scenes to capture references and inspirations derived from mapping the implicit creativity references in the labyrinth literature to explicit references in the creativity literature was very

helpful. It included capturing full APA style references to the passages and direct quotations and my emerging thinking. When at the Labyrinth Society Gathering I showed this process to Lauren Artress she mentioned employing a similar process when she was writing her books would have been helpful to her and something she'll keep in mind for future research and writing efforts.

When I was doing research or going through the process of documenting my thinking or writing the master's project, I found I had a number of files open at a time on my computer. This allowed me to catch thoughts and record them in appropriate places as one thing often led to another. I also made sure that I always had pen and paper at hand if I was away from my computer so that as incubated thoughts bubbled up, I could catch them. I learned to capture them at any time of the day they surfaced, often asking myself "How to train incubation to unfold during normal waking hours?".

A learning I had early in the process of this project came from a conversation with Dr. Mary Murdock where she reminded me qualitative research wasn't about proving a point; rather it was about supporting your thinking. Realizing this was liberating for me. My work is a reflection of my thinking. By sharing it with others, we can all evolve our thinking. It's not so much about being right or wrong, as it is about documenting our thinking, based on specific experiences and explaining our contexts. These facts became even more evident as I reviewed the work of other ICSC graduates and was able to build on their ideas to formulate mine. In

another reminder of these facts, one of my conversations with Lauren Artress (November 2006) left me to understand that our experience is our experience, and just because someone chooses to question it, doesn't invalidate our experience - it's still our experience.

The act of writing - anything, moves a writing project forward. By getting over our fear or need of having to have it all figured out before we start, we actually get better results. By being willing to work using a plug and play method of building up the work, I think you get more done. There were times that I just captured stream of consciousness thoughts in the moment and hit the save button, with a lot of trust, not knowing exactly how the passages would connect to the final product. What I typically found on going back to revisit these passages was that I had large chunks of work, almost in complete form that easily plugged into pieces I had consciously recognized I was ready to write. By documenting my intuitive thinking whether I knew how it fit at the time I was inspired by it, I had the fit I needed when I was consciously ready to act on it.

The act of writing appears to be all about making the effort to put words to page and trusting that it will all come together - somehow. There is a leap of faith you take in building the words and letting your thinking emerge. Thoughts don't carry the same energy as when they are in your head. They can get jumbled. Sometimes I felt it was like my wires were getting crossed. The energy it takes to make sense of thoughts that are floating around in your head is far greater than the energy it takes to write them.

The energy of thoughts roaming in our heads takes on a different form when they turn to black and white and stare you in the face. Yes you need to incubate and sense-make to a certain degree, and at times, either because of a looming deadline, a promise, an inspiration, you just have to sit down and write.

The learning: In reviewing what I've written, I've got lots to work with in my planned book. I have crafted words in ways that when I look at them, I am often in awe. There's a raw clarity I've come to trust in my writing. There's a need to suspend judgment on what goes on the page - at least for some time when you're building a work using a plug and play method. You need to continually remind yourself of what is the bigger picture, how you're mapping towards the final vision and to choose your times for being down in the detail wisely. Getting lost in detail when you're in a stream of consciousness flow is creativity killing - there is a time and place for everything in the process. Multi-tasking with many documents open on the computer helps. Once things are flowing, keep them flowing. And when they're not, visit a labyrinth, it will do your mind and your body some creative good.

Commentary on Domain Relevant Skills

My domain knowledge is in learning, facilitation, esoterics, body-mind connection, whole brain learning, information management, project management and now, creativity.

In approaching this project I drew on all these skills, either as reference points for the context within which I chose to explore the labyrinth or as ways to organize my thinking and capture my thoughts.

What Worked Well

Integration of Learning Journal with Project Status Report

In designing training and in completing this Master's degree, I utilized a learning journal as a means to capture insights and record connections I make to my current practices and experiences as well as possibilities for using learnings in the future. I also recorded questions that got raised during a focused learning effort as a means of identifying where I was being challenged and new things I might need to explore.

By integrating the learning journal with my weekly project status report I was able to highlight the essence of my learnings, document the chronology of activities associated with completing this project, and ensure that each

coming week was focused on the required tasks. I got weekly confirmation of how I was tracking to the overall goals and a detailed record of how my learning and insights unfolded. I was able to document in the learning journal a number of connections that will support me as I move forward in writing my book and further developing the *Creative Walker's Guide to the Labyrinth*.

Project Timesheet

I decided to integrate into this project a standard project timesheet I typically utilize in reporting hours spent on client projects. By making the effort to capture the hours spent on the project each day, I was able to keep on top of the time I was spending and, given that I was spending more time than was required, I was regularly able to sanity check if the additional hours were of benefit to the subsequent phases of this project. As this project is only one part of many phases I found the opportunity to sanity check this effort against a broader field of outcomes very helpful, particularly since my time contribution to produce my master's project work was significantly higher than required.

Holding Space and Trusting the Process to Unfold

I realized about a month into this project that I was living incubation - something that was at the heart of my project and to really learn it, I needed to experience it and go with it. I also realized that in studying how the labyrinth was reported to support creative process, I needed to

experience both the labyrinth and creative process - many times together, often separately, as metaphors for each other.

While there were many times during this project that I wondered “will it all come together?” in the end it did. I think this can be attributed to the fact that during the entire time of the project I kept my eyes on the “vision” I had established for this work and gave myself the permission to take the time I needed to get there. I also recognized that even though I was on a timeline, sometimes the timeline wasn’t suitable because my body, my spirit, or my mind just wasn’t capable of falling in line.

My work as a facilitator and instructional designer relies on process and the ability to hold the space for the process to unfold. Many times in the course of a change facilitation or designing and delivering a training program I have to remind participants, and sometimes myself, to trust that the process will unfold as it needs. Creative process requires the same trust. As a reflective, exploratory tool the labyrinth is all about holding space and letting a process unfold. Throughout this project I consciously chose to be kind to myself; to look at my process with curiosity rather than judgment; to be present in the experience, and to hold the space with the trust that things would unfold as needed. I made an effort to live the principles of creativity we have been taught and when I found myself spiraling or doubting my progress, I’d review my learning journal, call a sounding board for a sanity check, allow someone else to lead me through a

thinking process, or just plain detach from it, until I knew it was okay to engage again.

Conducting Literature Search in the Company of Cohort Members

One of my most enjoyable experiences with this project was the week I spent in Buffalo conducting my literature search in the company of my esteemed colleagues, school chums and sanity barometers, Sylvie Gélinas and Sharon Walsh. I am grateful that Sharon took it upon herself to make our hotel and social arrangements and make it so easy for me to be there. The week was a wonderful model for a creativity incubator, highly stimulating and very supportive. Although we each were researching very different works, we were able to cross-pollinate ideas, draw from each other's domain relevant and life skills and keep each other on purpose and motivated. It was a luxury and a privilege to be able to take the time out from our daily routines and immerse ourselves in the pleasure of our research. During the week we also had an opportunity to interact with Creative Studies professors, bounce ideas, and check out our thinking. We each gained so much from our interactions during this intensive research effort that we left with a promise to find a way to carve out a shared research and stimulation week at least annually upon completing our studies.

PhotoReading™ - Using Whole Mind Learning Processes

Many years ago I had the good fortune of learning a technique developed by Paul Scheele of Learning Strategies Corporation, called PhotoReading™. PhotoReading™ allows you to engage both sides of the brain in reading by using a five step process to mine the 11% of real value out of any reading material, process and organize the material intuitively and use both rational and intuitive processes to activate and use it. While in the past I have used PhotoReading™ in my work with great benefit, I did not fully appreciate its power until I entered this Master's program and realized that I needed a better study strategy to keep ahead and abreast of the reading, learning and assignments we were required to do. I started engaging PhotoReading™ as a learning strategy during the fall of 2005 and used it almost exclusively in conducting my literature search and in organizing and synthesizing the results. PhotoReading™ goes beyond speed reading in that material you learn through PhotoReading™ somehow gets coded into your neurology. You don't think you know something, you know you know it; not always fully aware of how you know it, but definitely aware that you do. I chose to use PhotoReading™ to support my research for two reasons - first because there was a lot of material to cover, second because the labyrinth is about honoring what Pink (2006) refers to as Right-directed, more intuitively based thinking and recognizing its value in our experience. I found in the process of using PhotoReading™ to conduct research that I achieved deep levels of understanding, I was able to find answers I needed quickly and I was able to make connections to my domain expertise,

labyrinth practice, my project and other questions I carried in ways that appeared to go beyond the awareness and comprehension of others who had many more years experience in these fields than I. I found I “picked up” information that, had I been reading using traditional reading processes, would not have made it to the radar screen.

Combining Literature Search with in-the-Field Experience

Had I limited the scope of this project to only conducting a literature search I would have missed vast amounts of critical information to formulating answers to my project questions. The value of “showing up” to connect with experts in a field in which you are focusing your research is immense. Had I not traveled to Mind Camp, I would not have had the experience of leading a labyrinth walk focused on exploring individual creativity. Nor would I have developed the clarity I needed to keep my work in perspective. Had I not traveled to the Labyrinth Society Gathering I would not have had the good fortune of asking the same people whose works formed the basis of my literature search about the nuances they make to creativity and their catalysts for doing so; and I certainly would have overlooked critical pieces to the labyrinth puzzle that, having found them, allowed me to make connections to its relationship to creativity beyond that which I had originally imagined.

Information and Idea Management

I do a lot of work in the Information and Knowledge Management field. I can tell you a gazillion ways to do a better job of creating, collecting, retrieving, protecting and disposing of your information. In working on this project, I realized that my acronym “IM” for information management could just as easily be idea management. I also realized the potential that making the connection between idea management and information management could have for my clients who are struggling with implementing enterprise-wide information management programs. My expertise in the IM field figured heavily in the way in which I created, collected and used the information and resources I referenced. One of my secrets, for many years, has been what I call my “project in a box”. I can work on any number of client projects at one time, often find myself having to work on more than one client file in any given day, and because each project tends to carry with it a banker’s box load of reference and background documentation, I have adopted the practice of putting everything related to a project in one box - clearly labeled, and easily retrievable anytime I need to dig in. When the project is closed out, I sort through the box, return materials that belong to the client and file in a completed projects file any of the other information that I want to keep. Much to my delight in reading Tharp (2003), she suggested that creative projects need to be boxed too. So I applied the same discipline from my work in managing the information gathered and produced in this project. I bought a huge, plastic box and dumped, organized and stored every scrap,

book, article, diagram, anything everything that related to this project. When I went to Buffalo, the whole box came with me - came back with more in it, but came with me. (Note to self - buy a box with wheels and hire a bell boy to cart it in and out of the car!). Other information management tricks I applied in this project included:

- Organizing electronic files so they corresponded to the various sections required in this report.
- Printing hard copies of all documents produced.
- Tracking what passages I used in which reference materials (with full APA referencing) and how they informed the development of my thinking on this subject.
- Summaries of conversations I had with others, as appropriate to this research.
- Version control on all documents to track changes and maintain historical record.
- Keeping Post-it™ notes, pens, note pads and other “idea-catchers” close at hand, everywhere I went - in my car, throughout each room in my house, my office, my bedside table, my purse, my briefcase etc. so that any time I had the benefit of an incubated thought bursting to the surface, I was able to capture it. There were times when I even called my office using my cell phone, when it was not appropriate to write, to dictate to my voicemail my random thoughts. Whatever the time of day, or night, late or early, I made sure I was ready, to capture the idea. Tharp (2003) referred to this as “Where’s your pencil?”, I call it “got sense?” because

going through a creative process without tools, ready at hand, is nonsense.

Things to Change, Do Differently

Hindsight: that wonderful thing we wish, after the fact, we knew before we started. Next time I'm doing a project of this nature, I'll be sure to do these things differently:

- Template formatting - the templates I use in my work, and chose to integrate into this project, are highly formatted. They include styles and title codes to support the automatic generation of tables of contents if required and to add a certain level of aesthetics. In the future, when using templates that will be integrated into a larger document, with its own specific styles and title codes, it will be wiser for me to remove the style and title coding in the original document. This way, when I import the individually built files I won't go through the finicky trouble of having to remove and reapply formatting so that my table of contents can generate smoothly and accurately.
- Scope and timing - my project supports a number of subsequent phases. I found it challenging during the concept paper stage and the actual implementation of my project to keep from being drawn into research associated with subsequent phases. While in my work, I have no trouble staying on scope and keeping small parts of larger

projects in perspective, this time, I had trouble. I constantly had to remind myself to stay out of and pull myself back from dipping into other components. Thinking I had scaled and scoped this project realistically, about two months into it I realized I had put way too much pressure on myself in relation to how I originally conceived the way I would look at the intersection of learning, facilitation, creativity and the labyrinth. In addition, many times throughout this research I put unnecessary pressure on myself to “prove” statements and do things, that quite frankly, people with fifteen years experience in the labyrinth field, have not. I’m not entirely sure what the answer is at this point. Perhaps a visual picture stuck in my work area showing “you are here” in relation to the broader scope so I am more constantly reminded of the limits of my reality and the need to respect the sequencing I’ve established. When we are passionate about something, it is a fine line we walk between being open to possibility and staying on target.

- PhotoReading™ as a research tool - the concept of using PhotoReading™ for such a large research effort was new to me. I found I enjoyed the process of learning and researching so much more by taking this approach over traditional reading methods. The challenge in using PhotoReading™ is to avoid doing a process called “syntopic” reading too late in the evening - otherwise you’ll find yourself very tired the next morning because you’ve spent the night recording all the connections that propelled you into wide-eyed

consciousness only a few hours after going to sleep. When it came time to summarize my research I knew exactly where I was drawing my conclusions from and so the process of citing references became significantly easier than I had anticipated.

Conclusion

Introduction

In making my final conclusions about the process and content associated with this work, it is worth repeating the words of Artress that appear at the beginning of the Outcomes section:

I have two questions for you:

What do you need to make your creativity shine through?

Why do you keep ignoring it?

Lauren Artress

What I know now, that I didn't know about creativity and change leadership before I started this project is a lot more about what it takes to make my own creativity shine through and what has caused me, or causes me to ignore it.

- I know now that creative process is not the same as creative problem solving.

- I know that the labyrinth is an acceptable and well-grounded facilitator of create change and transformation of thought that can naturally be included in a creative change kit bag, in many forms.
- I know that the assumptions we carry in conducting scientific research colour our opinions more than they inform them. As in any problem solving effort, we must be aware of our assumptions going in and challenge ourselves to stay open to other possibilities. As an example, while I was initially focused on my research and assumptions that there was more to the implicit references to creativity in the labyrinth literature, what I failed to initially recognize was the explicitness with which the labyrinth literature explains the importance of balancing rational and intuitive thinking processes in creating a meaningful, productive labyrinth experience where all the possibility and potential it holds for insight and illumination in the moment, and in taking its offerings forward, could be realized. It's not so much about the creative processes as it is the context within which they are used. Context, context, context, is so important. What I also learned about my assumptions was that the labyrinth offers us more than an opportunity to enhance our use and understanding of creative process. The labyrinth allows us the opportunity for creative expression, as it does in people who

choose to build and draw them, or those who choose to court them, as I currently am, in the creation of their work.

- I now know more about how I can be a creative change leader in the creativity field in relation to the use of the labyrinth and how I can be a creative change leader in the labyrinth field. The merging of these two disciplines offers growth opportunities for both.
- I now have a greater experience of what it is like to follow an intuitive idea and build it to reality, allowing myself to be guided intuitively along the way.
- I have learned more about the links to creativity and spirituality and have found a place in which I feel comfortable standing in this regard. As a creative change leader I know more about leading myself and leading others and the importance of integrating spiritual practice with creative practice. Artress's (2006) recommendation that we deepen our compassion, lessen our judgments, increase our patience, and find our purpose and share it with the world is a wonderful place for a creative change leader to aspire to stand in - at the same time it can be challenging as in the desire to orchestrate this ideal, we are confronted with the limits of our humanity.

- Finally, I now know that as creators and creative leaders we share a common experience of frustration, impatience and wonder in the process of being deliberately creative. In deliberately choosing to go through the process we have to remember our humanity and be kinder and more patient with ourselves as we chart new paths of discovery. This is something the labyrinth has to offer us, simply by making the time, walking into the space, and putting one foot in front of the other.

Next Steps

What I see myself doing next is ...

Enjoying Free Time with My Family and Myself

My weekends and evenings have been a flurry of activity related to producing this work. I have visions of a weekend where I don't have to do anything but hang out with my family. I am imagining a date with my husband where we enjoy the fruits of the labours of a creative local chef. I'm finding I'm dreaming about a week at a spa. I obviously need some unstructured down time.

Integrating Finger Labyrinths in my Work

I plan to experiment in using finger labyrinths in hand-held wooden versions and paper versions in my work as grounding tools, metaphors for change process and opportunities for in-the-moment incubation.

Learning More about the Santa Rosa Labyrinth

In this work I discovered the existence of the Santa Rosa labyrinth and intuitively it appeals to me as the labyrinth of choice in using the labyrinth to support deliberate creativity. I plan to learn more about it and experiment with its use in my work.

Continuing with the Development of the Creative Walker's Guide to the Labyrinth

I have more material and ideas than I could have imagined I would receive in completing this work. I plan to avoid taking formal courses at the International Center for Studies in Creativity (ICSC) between January and April 2007 so that I can, after a few weeks break and incubation on what I've achieved so far, move forward on completing the next release of the *Creative Walker's Guide to the Labyrinth* and making it available for sale and use.

***Contributing the Results of My Research to the Labyrinth Society's
Research Project***

The Labyrinth Society has formally announced a desire to initiate the collection of empirical research about the labyrinth. I feel this work qualifies and I plan to provide them with a copy of it for their collection.

Sharing What I've Learned

Knowledge gained, unless shared, is useless. I have four immediate plans in mind for sharing, beyond the development of the next iteration of my guide.

1. Hold a salon for friends and associates to highlight the results and motivation for doing this work.
2. Assess if there is an opportunity to present at ICSC's Expert to Expert Conference in 2007.
3. Submit a proposal to present the results of this work to the Labyrinth Society Gathering in 2007.
4. Ask Joe Miguez and Janie MacDonald if they'd like a copy of this project to assess what opportunities there may be for us to collectively build on each other's labyrinth work.

What's Next for the Labyrinth and Creativity at ICSC?

I am hoping there is a future ICSC Creative Studies Masters of Science student or group of students who would be interested in building on my work and exploring some of these areas where I have found future study potential. My work points to implications for future studies that dig deeper into the applications for integrating the labyrinth as a tool to support organizational and continuous learning as outcomes of transformational organizational change initiatives; to qualify and quantify the increased effect on creative production when Creative Problem Solving techniques are applied to the labyrinth experience; to assess the ability to generate “in-the-moment” benefits of incubation in creative problem solving facilitations, and the placement of the labyrinth within the full repertoire of tools available within the seven thinking skills evident in the Creative Problem Solving Thinking Skills Model.

And with that, my esteemed colleagues, I'm calling this a wrap. Here's to the end of this phase, and the start of a new chapter in the life of *The Creative Walkers Guide to the Labyrinth: An Approach for Beginners*. May you too enjoy the experience of learning about what you are here to create and connecting with the “clews” on your path.

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Appendices

Appendix A – Project Status Reports – Chronology of Events

Status Report for July / August 2006

The purpose of this document is to provide the Masters Project Advisor & associated Sounding Board Partners with a snap shot of the activities, accomplishments and challenges associated with completing the Masters Project.

| On the Horizon – Major Milestones – Next 3+ Weeks | | |
|---|---------------------|----------|
| Milestone | Planned Target Date | Comments |
| Initial Course Preparation Work / Meetings etc. | 25 Aug | |
| Broad literature search / selection | 28 Aug - 13 Oct | |
| Draft Concept paper | 13 Sept | |
| Complete concept paper | 20 Sept | |
| Mind Camp Reflection paper | 20 Sept | |
| Complete literature search & associated documentation | 27 Oct | |
| Attend Labyrinth Society Annual Gathering | 1-5 Nov | |
| Labyrinth Society Reflection paper | 10-Nov | |
| Draft Paper | 6-10 Nov | |
| Project Presentation | 13-29 Nov | |
| Revisions / Refinements for Final Paper | 13 Nov - 11 Dec | |
| Signed, bound copy due in Buffalo | 3 Jan 07 | |

Accomplishments

- Meeting with Janie MacDonald in Buffalo – HM our work intersect?
- Reviewed Course Contract
- Reviewed Amabile and Torrance articles
- Purchased and read Artist's Way book
- Photoread, super-read/dip of Janie MacDonald's Master's Project report
- Review of Master's Project format

Planned Activities – Next Week

- Initiate development of Concept Paper
- Attend first online class
- Complete morning pages 7 of 7 days

Issues

In bullet point form - identify / explain any issues that may impact the achievement of the work plans identified in this document. Information contained here should be of a nature / format suitable for escalation to Project Advisor.

- HM I capture the essence of what I want to do and keep it simple?
- Do I really know what I'm getting myself into? HM I be less confused?

Risks

In bullet point form - identify / explain any risks to the achievement of the Masters Project. Information contained here should be of a nature / format suitable for escalation to Project Advisor.

Other Comments

- I'm excited and hesitant about this project – it seems like it could be so large – there's more work here than is actually required for the project portion – it will be important to keep clear what is project related hours, what is course requirements related hours (i.e. Artist's Way work alone will take at least 7 hours per week on top of project work), and what is required to set up the various phases of my project.

Weekly Status Report for the Period Ending 2006-09-03

The purpose of this document is to provide the Masters Project Advisor & associated Sounding Board Partners with a snap shot of the activities, accomplishments and challenges associated with completing the Masters Project.

On the Horizon – Major Milestones – Next 3+ Weeks

| Milestone | Planned Target Date | Comments |
|---|---------------------|----------|
| Broad literature search / selection | 28 Aug - 13 Oct | |
| Draft Concept paper | 13 Sept | |
| Complete concept paper | 20 Sept | |
| Mind Camp Reflection paper | 20 Sept | |
| Complete literature search & associated documentation | 27 Oct | |
| Attend Labyrinth Society Annual Gathering | 1-5 Nov | |
| Labyrinth Society Reflection paper | 10-Nov | |
| Draft Paper | 6-10 Nov | |
| Project Presentation | 13-29 Nov | |
| Revisions / Refinements for Final Paper | 13 Nov - 11 Dec | |
| Signed, bound copy due in Buffalo | 3 Jan 07 | |

Accomplishments – This Week

- Started draft of concept paper
- Continued to build research list for literature search – found some initial works on Internet, searched Amazon
- Completed morning pages 7 of 7 days
- Attended online class August 30 to kick off class
- Outside of this project, and in relation to furthering the actions outlined in my vision paper, I submitted, in collaboration with Bridget Benton in my class, two proposals to speak at the International Association of Facilitator's Conference – one on the *Art of Deferring Judgment* and one on *When Thinking is Critical* – both focused on key elements of PPCO, separating divergent / convergent thinking and deferring judgment as necessary tools for facilitators. HM this work be connected to the work for this project?

Planned Activities – Next Week

- Continue to refine my concept paper – define scope and real passion of this project
- Continue to build research list for literature search
- Complete morning pages 7 of 7 days
- Attend online class September 6 – review of status with peers

Issues

In bullet point form - identify / explain any issues that may impact the achievement of the work plans identified in this document. Information contained here should be of a nature / format suitable for escalation to Project Advisor.

- HM I capture the essence of what I want to do and keep it simple?

Risks

In bullet point form - identify / explain any risks to the achievement of the Masters Project. Information contained here should be of a nature / format suitable for escalation to Project Advisor.

- I feel confused and like a sailor cast to float on the water - endlessly - HM I get my head around the scope of the required literature search?

Other Comments

- In relation to this initial literature search, I'm feeling like I'm casting a fishing rod into the water and haven't a clue what might come up. There are certainly many interesting possibilities and how they actually relate to what I am doing is difficult to tell - I really am not sure right now.
- Dan Greenberger pointed out that I should be incorporating labyrinth walks into my research - I need to speak from a place of experience in my body as well as in my mind - so right - and now, more work. HM I incorporate labyrinth walks as Artist's dates in this project?

Weekly Status Report for the Period Ending 2006-09-10

The purpose of this document is to provide the Masters Project Advisor & associated Sounding Board Partners with a snap shot of the activities, accomplishments and challenges associated with completing the Masters Project.

On the Horizon – Major Milestones – Next 3+ Weeks

| Milestone | Planned Target Date | Comments |
|---|---------------------|----------|
| Broad literature search / selection | 28 Aug - 13 Oct | |
| Draft Concept paper | 13 Sept | |
| Complete concept paper | 20 Sept | |
| Mind Camp Reflection paper | 20 Sept | |
| Complete literature search & associated documentation | 27 Oct | |
| Attend Labyrinth Society Annual Gathering | 1-5 Nov | |
| Labyrinth Society Reflection paper | 10-Nov | |
| Draft Paper | 6-10 Nov | |
| Project Presentation | 13-29 Nov | |
| Revisions / Refinements for Final Paper | 13 Nov - 11 Dec | |
| Signed, bound copy due in Buffalo | 3 Jan 07 | |

Accomplishments - This Week

- The sale of my *Creative Walker's Guide to the Labyrinth* book (75 copies) went through to Falmouth College in Cornwall, U.K. Got permission from some classmates to integrate their creativity definitions into the version I will sell to Falmouth. Did some updates to the guide and arranged for printing at a Cornwall based printer – I need to find another solution to printing these guides and selling them. This was a lot of work!
- Continued to refine my concept paper – define scope and real passion of this project
- Continued to build research list for literature search - Started conducting google searches on keywords I anticipate to be related to this project - brain, aspects of cps, benefits of exercise on the brain etc.
- Pulled down a number of articles, including one on “smart walks” - interesting in context of walking the labyrinth using creative thinking processes
- Completed morning pages 7 of 7 days
- Attended online class September 6 – review of status with peers
- Researched availability of Labyrinths to walk in Ottawa

Planned Activities – Next Week

- Attend Mind Camp
- Connect with Joe Miguez

Issues

In bullet point form - identify / explain any issues that may impact the achievement of the work plans identified in this document. Information contained here should be of a nature / format suitable for escalation to Project Advisor.

- HM I capture the essence of what I want to do and keep it simple?

Risks

In bullet point form - identify / explain any risks to the achievement of the Masters Project. Information contained here should be of a nature / format suitable for escalation to Project Advisor.

- I feel confused and like a sailor cast to float on the water - endlessly - HM I get my head around the scope of the required literature search?

Other Comments

- Scheduled a walk on Friday as an Artist Date - didn't work out - labyrinth was in a lousy location for reflection - in the middle of a bus stop and a very busy intersection - they had a little kiosk with a piece of paper, reproduce from Grace Cathedral explaining very little about what the Chartres labyrinth design was - the path was so narrow and so faintly distinguished that if you attempted to walk you'd have to keep one foot literally in front of the other - it was about as narrow as the width of your foot. Do these people get it?
- Instead of my labyrinth walk I had a creativity excursion in the surround neighbourhood's stores - expensive!

Weekly Status Report for the Period Ending 2006-09-17

The purpose of this document is to provide the Masters Project Advisor & associated Sounding Board Partners with a snap shot of the activities, accomplishments and challenges associated with completing the Masters Project.

On the Horizon – Major Milestones – Next 3+ Weeks

| Milestone | Planned Target Date | Comments |
|---|---------------------|--|
| Complete concept paper | 20 Sept 06 | |
| Mind Camp Reflection paper | 20 Sept | |
| Complete literature search & associated documentation | 27 Oct | Potential target of wk 9 th Oct in Buffalo for intensive effort |
| Attend Labyrinth Society Annual Gathering | 1-5 Nov | |
| Labyrinth Society Reflection paper | 10-Nov | |
| Draft Paper | 6-10 Nov | |
| Project Presentation | 13-29 Nov | |
| Revisions / Refinements for Final Paper | 13 Nov - 11 Dec | |
| Signed, bound copy due in Buffalo | 3 Jan 07 | |

Accomplishments – This Week

- Attended Mind Camp @ Toronto
 - Connected with Joe Miguez – asked him to be a project sounding board
 - Opportunity to present labyrinth seminar using my draft Creative Walker's Guide to the Labyrinth – 7 people attended – great feedback, smile sheets are 7 out of 7's for great and get great insights on need, interest & content opportunities for book
 - Offered additional sources of research areas from conference speakers / attendees
 - Made great connections around the labyrinth
 - Walked the labyrinth with project refinement intentions 2X
- Continued to refine my concept paper – discussion with Mary Murdock
- Provided detailed feedback to Dan Greenberger on his concept paper (this really helped me finalize mine)
- Continued to build research list for literature search
- Completed morning pages 7 of 7 days
- Artist date – playing music loudly and singing songs enroute to Mind Camp

Planned Activities – Next Week

- Complete concept paper / refine scope / content for literature search
- Assess whether I will join Sylvie Gelinas and Sharon Walsh in Buffalo for research during week of Oct 9
 - Determine - do we need a Student visa to cross border - email to Dr. Gounard in Foreign student services
- Complete Mind Camp reflection paper
- Complete documentation of 2 labyrinth walk experiences from last week
- Set up Project Paper template in MS Word - share with Dan if he needs
- SBP Check-in meeting - Wed @ 3:00 EST with Dan
- Respond to posting requirements in Angel on Amabile and Torrance articles
- Walk a labyrinth - establish contact with a local labyrinth provider
- Artist date - visit an art store to research materials for nature paintings & cards
 - Register for card making course
- Morning Pages + exercises for Week 4

Issues

In bullet point form - identify / explain any issues that may impact the achievement of the work plans identified in this document. Information contained here should be of a nature / format suitable for escalation to Project Advisor.

- No issues to report at this time

Risks

In bullet point form - identify / explain any risks to the achievement of the Masters Project. Information contained here should be of a nature / format suitable for escalation to Project Advisor.

- No risks to report at this time

Other Comments

- Introduced to KOLBE Creative Process through an associate - interesting concepts about intention versus commitment - intention being a “hoped for direction”, commitment being “you’re hooked in big to doing something”
- Even as CPS facilitators, it is important for us to be led through the process by someone else when dealing with an issue (concept paper scope / completion) - otherwise we can’t see the forest for the trees and keep walking in circles as we try to find our way out of the labyrinth of our mind
- Attending Mind Camp was a tremendously rewarding and enjoyable experience. In addition to having an opportunity present itself while on site for me to offer a 90 minute Creative Walker’s Guide to the Labyrinth seminar, I was able to use the labyrinth to personally test out the effectiveness of my Guide and to observe others in their use of it and the labyrinth. I developed great insight from Joe Miguez in a lengthy conversation with him about his approach to the conference opening with a labyrinth ceremony I was able to really connect with him and find potential areas for shared interest in this research. I was also able to open a door for potential collaboration by asking him to be a sounding board as and if required as this project progresses. While at this time I am not sure that he will take my invitation, the offer has been made and I trust that things will unfold as needed and in support of my goals. The fact that I have been working on gaining clarity on my concept paper and project directions, and in recognition that I needed to resolve some personal questions & polarities I was experiencing around my project, I allowed myself to sit with the discomfort of “not knowing” and focused on having my intuition guide me to project appropriate answers and resources this weekend. I found that it was almost as if everyone at the conference lined up at my door to offer me gifts. It felt truly powerful and supportive and I am in awe of the wonderful power of intent and the propensity of the universe and chance to favour the prepared mind.
- When doing my labyrinth presentation I was very careful to set a context and check out with participants how much experience they had with CPS - that in itself was enlightening - people who attend creativity conferences are just as likely to be interested in learning more about creativity and process as have been formally trained in them. We had a 7-circuit labyrinth so I decided to “on the fly” integrate some of the work from MacDonald(2004) that explained Lonergan’s Labyrinth Problem Solving Process as an alternate approach to using CPS and how in his model each circuit of the labyrinth related to a specific set of intuitively directed questions - emotions, feelings, money, etc. Something about it didn’t seem right - I couldn’t figure out where circuit 1 was versus 7 (middle or outer side) and in digging deeper the questions he asked seemed odd to me. A few people wanted a copy of the page that outlined his process questions. I’ll have to see about sharing it with them and obviously there is something to dig a little

Other Comments

deeper about in my research.

- The day after my labyrinth presentation, while still at Mind Camp - someone (kindly and enthusiastically) referred to me as “the labyrinth lady” - internally that freaked me out - and I became angry at the label - that’s not what I’m intending - I need to re-examine my intentions / purpose for doing this work and make sure I am communicating it clearly to others
- A discussion with another participant at Mind Camp who uses labyrinths in her work has helped to confirm my suspicion that people who are using them don’t always understand the significance, history or potential for use that is available for the labyrinth - context - context - context is so important to all learning

Weekly Status Report for the Period Ending 2006-09-24

The purpose of this document is to provide the Masters Project Advisor & associated Sounding Board Partners with a snap shot of the activities, accomplishments and challenges associated with completing the Masters Project.

On the Horizon – Major Milestones – Next 3+ Weeks

| Milestone | Planned Target Date | Comments |
|---|---------------------|--|
| Complete concept paper | 20 Sept 06 | Done - awaiting feedback from Advisor |
| Mind Camp Reflection paper | 20 Sept | In progress |
| Complete literature search & associated documentation | 27 Oct | Potential target of wk 9 th Oct in Buffalo for intensive effort |
| Attend Labyrinth Society Annual Gathering | 1-5 Nov | |
| Labyrinth Society Reflection paper | 10-Nov | |
| Draft Paper | 6-10 Nov | |
| Project Presentation | 13-29 Nov | |
| Revisions / Refinements for Final Paper | 13 Nov - 11 Dec | |
| Signed, bound copy due in Buffalo | 3 Jan 07 | |

Accomplishments – This Week

- Completed concept paper / refined scope / content for literature search
- Contacted Dr. Gounard about research @ Butler Library week of Oct 9 - no need for F1 - can enter as visitor, not foreign student
- Did a mind map of Mind Camp reflection paper - will need to finalize in type written form - good insights
- SBP Check-in meeting - Wed Sept 20th @ 4:00 EST with Dan
- Established contact with two local labyrinth providers - found out one location has both outdoor and indoor available for use - indoor available for use with advanced notice - will be good at times where weather is poor
- Artist's Way
 - Artist date - I visited an art store - had a blast - bought a bunch of stuff to paint with - I made my first painting integrating materials I picked up on our beach
 - Completed morning pages 7 of 7 days
- Read a project relevant article in October's Psychology Today on Buddhist meditation and positive effect on brain - there was a link to creativity and meditation
 - Realize it will be useful to start building final reference list for master's project paper as I come across any relevant material.
- Got relevant reference materials from past master's projects printed and cerlox bound

- Put all my project stuff into my project box - my office is looking a little neater
- In casting around looking for yet more research material, I came across www.lulu.com - an on demand print house for people who aren't "published" and want to be - you post your work with them, and they operate a web site that looks a little like Amazon's - people buy your book, they collect the money, print and ship it. Might be an alternative for me to consider down the road.

Planned Activities – Next Week

- I'm on platform training 5 days this coming week - this will severely limit my capabilities regarding moving this project forward - my emphasis this week will be on
 - Continuing to get organized so that during week of Oct 9 I can have a very productive research session
 - Tidying up Mind Camp relevant findings
 - Type written version of Mind Camp reflection paper
 - Complete documentation of 2 labyrinth walk experiences from Mind Camp
- Set up Project Paper template in MS Word - share with Dan if he needs
- Respond to posting requirements in Angel on Amabile and Torrance articles
- Artist's Way
 - Complete week 5 and morning pages each day
 - Register for card making course
 - Artist date - Walk a labyrinth

Issues

In bullet point form - identify / explain any issues that may impact the achievement of the work plans identified in this document. Information contained here should be of a nature / format suitable for escalation to Project Advisor.

- HM I go a little easier on myself in relation to completing the various aspects of this project and balancing demands of my work and my family life?
- HM I remember some progress towards the end is better than all the progress I planned?
- HM I reduce the number of hours allocated to this project thus far (162

Issues

versus required 120)?

Risks

In bullet point form - identify / explain any risks to the achievement of the Masters Project. Information contained here should be of a nature / format suitable for escalation to Project Advisor.

- HM I stay within scope or scale back scope of project?

Other Comments

- In speaking with the organizations in Ottawa with permanently installed labyrinths I asked - “how well are they used” - the response - “very little”, “the kids like to play in it before or after services”. These were church organizations - the labyrinths represented a fair investment - and they had little take up - when I asked why it appeared the organization had no programming or champion for the labyrinth and there was little understanding of its purpose. I’m wondering - are Churches installing labyrinths because “it’s the thing to do - everyone else is getting one” or are they installing them to help people with change and transformation?
- I realized this week I need to include at least one Jungian reference in my research list - I feel a need to explore a little further what Jung said about creativity and archetypes given the labyrinth has been identified as an archetype.
- A meeting I had this week with my associates regarding moving forward some of the business aspects of my vision paper was very productive. In discussing how to develop creativity training programs targeted at Canadian Federal Government Senior Managers it became apparent that sorting out what to do for them will provide insight / ideas into which content to focus on for the expanded version of my labyrinth book
- I realized this week that I was putting a lot of pressure on myself in relation to the Artist’s Way artist dates - wanting to walk a labyrinth

Other Comments

and experiment with some kind of art exploration - while I am interested in doing both, I need to remember that I may not have time for both each week - the idea is to have at least one and I should determine which I do based on what is possible in my schedule each week

- Algene Steele from class sent me a wonderfully inspirational passage from MG Taylor explaining we need to build cathedrals and nothing less as we do our work and that we need to focus on the value it offers - that way we inspire others - he sent it in relation to the future phases of my project that will include building a labyrinth
- A contact I met at Mind Camp sent me some web links, suggestions for my research - Biomimicry, The Shape of Things, What the Bleep do you know?, and Fritjof Capra's work - I tried to track down the biomimicry and the The Shape of Things to come - to no avail - I think they're really out of scope for what I am working to achieve - I already have used What the Bleep and I studied Capra's work in my esoteric studies courses - interesting overlap and interesting that other suggestions that I intuitively think are out of scope, I can't find.
- I am having huge resistance in pulling together the Lonegren LPS info for the participants in last week's labyrinth seminar - I don't get why - it's just some info - but it really isn't sitting right with me. I'm usually much more responsive in getting requested info to workshop participants.

Weekly Status Report for the Period Ending 2006-10-01

The purpose of this document is to provide the Masters Project Advisor & associated Sounding Board Partners with a snap shot of the activities, accomplishments and challenges associated with completing the Masters Project.

On the Horizon – Major Milestones – Next 3+ Weeks

| Milestone | Planned Target Date | Comments |
|---|---------------------|---|
| Mind Camp Reflection paper | 20 Sept | In progress |
| Complete literature search & associated documentation | 27 Oct | Research week in Buffalo - week Oct 9 confirmed |
| Attend Labyrinth Society Annual Gathering | 1-5 Nov | |
| Labyrinth Society Reflection paper | 10-Nov | |
| Draft Paper | 6-10 Nov | |
| Project Presentation | 13-29 Nov | |
| Revisions / Refinements for Final Paper | 13 Nov - 11 Dec | |
| Signed, bound copy due in Buffalo | 3 Jan 07 | |

Accomplishments – This Past Week

- Completed documentation of 2 labyrinth walk experiences from Mind Camp
- Walked a labyrinth in Ottawa - had a great insight into the fact that you enter into a labyrinth on left side and that this could be a metaphor for the fact that you draw on rational, left brain thinking initially when you enter the labyrinth and you walk to first declutter and focus the mind
- Artist's Way
 - Artist date - I walked a local labyrinth and I went on a walk on our country road - found great inspiration in the outrageously orange colour of the changing leaves - I collected and preserved a zip lock bag full for a future art project
 - Completed morning pages 6 of 7 days - I just needed to let loose and not do them on Sunday morning!
- Initiated set up Project Paper template in MS Word
- Responded to posting requirements in Angel on Amabile
- Made updates to my learning journal

Planned Activities – Next Week

- Continue getting organized so that during week of Oct 9 I can have a very productive research session
- Tidying up Mind Camp relevant findings
 - Type written version of Mind Camp reflection paper
- Artist's Way
 - Complete week 6 and morning pages each day
 - Register for card making course
 - Artist date - Walk a labyrinth or choose some other activity in Deep River
- Respond to posting requirements in Angel on Torrance articles
- Review video tapes from CREA interviews I did with Walker's Guide users
- Confirm set up of project template with Mary Murdock when in Buffalo

Issues

In bullet point form - identify / explain any issues that may impact the achievement of the work plans identified in this document. Information contained here should be of a nature / format suitable for escalation to Project Advisor.

- HM I shift my perception in relation to my own productivity and need to produce? HM I better estimate what is realistic for me to do each week - does it make more sense to have stretch goals to motivate me forward and not do everything than to do everything and not feel compelled to do more?
- HM I remember some progress towards the end is better than all the progress I planned?
- My research partners in Buffalo have planned a number of dinners / lunches out with faculty - HM I be more selective in spending this time and how might I get more out of the investment? What questions can these people answer - what insights might I derive?
- HM I be sure I get the total immersion into the topic in my research week? HM I keep my energy levels up and avoid draining myself?

Risks

In bullet point form - identify / explain any risks to the achievement of the Masters Project. Information contained here should be of a nature / format suitable for escalation to Project Advisor.

- HM I stay within scope or scale back scope of project?

Other Comments

- I think it is finally hitting me that this is a master's project, not a life project. While I am excited about doing this work, I am not feeling, so much anymore, that it has to be the be all and end all of my career.
- I am becoming clearer and clearer about my intent for doing this work - it is about solving a problem and meeting a recognized need - it is not to be known as the "labyrinth lady" as someone labelled me at Mind Camp.
- I'm finding getting into this course a bit of a challenge in that there is a lot of "busyness" associated with it and it is hard to measure how effective this is against the achievement of the overall objectives. Connection and stimulation from others isn't as significant as it felt during last fall's creative change course. I am hoping that I will feel more stimulated during my research week.
- By developing the project template for writing it up I was able to get a better idea of what is expected of us. Maybe it's not so bad - on the other hand, the idea of filling in all the right bits of information in so significant a document is a little daunting.

Weekly Status Report for the Period Ending 2006-10-08

The purpose of this document is to provide the Masters Project Advisor & associated Sounding Board Partners with a snap shot of the activities, accomplishments and challenges associated with completing the Masters Project.

On the Horizon – Major Milestones – Next 3+ Weeks

| Milestone | Planned Target Date | Comments |
|---|---------------------|---|
| Complete literature search & associated documentation | 27 Oct | Research week in Buffalo - week Oct 9 confirmed |
| Attend Labyrinth Society Annual Gathering | 1-5 Nov | |
| Labyrinth Society Reflection paper | 10-Nov | |
| Draft Paper | 6-10 Nov | |
| Project Presentation | 13-29 Nov | |
| Revisions / Refinements for Final Paper | 13 Nov - 11 Dec | |
| Signed, bound copy due in Buffalo | 3 Jan 07 | |

Accomplishments – This Past Week

- Online course check in - Oct 4
- Conversation with Joe Miquez about my project and to leave door open for possibility of what it may offer us both in relation to future opportunities, to review what occurred at Mind Camp
 - Discovered there may be more of a link to creativity in labyrinth literature than we anticipated - seems Joe introduced the labyrinth to CPSI 12 years ago - that's 1995 - Lonegren the labyrinth person who wrote about the Labyrinth Problem Solving Process was in attendance - as were others in the labyrinth field
 - Joe introduced labyrinth based on work of Jean Houston and the "Dromenon" story
- Reviewed my CREA notes related to Labyrinth research I did in Artress and West works
- Artist's Way
 - Artist date -I started painting a picture using materials collected from our beach
 - Completed morning pages 6 of 7 days
- Made updates to my learning journal
- Travelled to Buffalo for week of research - had a great conversation (for 4 hours!) with Sylvie Gelinis about her project research and my explorations into TIM, incubation and continuous, organizational learning - we had a great dovetailing and breakthrough in thinking

Planned Activities – Next Week

- Detailed literature search at E.H. Butler library

Issues

In bullet point form - identify / explain any issues that may impact the achievement of the work plans identified in this document. Information contained here should be of a nature / format suitable for escalation to Project Advisor.

- H2 get the literature search done in less than 5 full days?

Risks

In bullet point form - identify / explain any risks to the achievement of the Masters Project. Information contained here should be of a nature / format suitable for escalation to Project Advisor.

- HM I stay within scope or scale back scope of project?

Other Comments

- In writing up my recorded ramblings from my labyrinth walk last Wednesday Sept 27 I realize that my words have underlying meaning in relation to the intention I sent - what I thought were random thoughts related to my in the moment experience with using that labyrinth are also providing insight into my feelings on my master's project and the

Other Comments

- process I went through to get clarity on what I'm doing.
- I continue to have difficulty meeting all the activities I propose in a week in relation to my master's project - I am getting a lot better at recognizing when I am tired and out of juice and I'm not feeling guilty about putting something off until tomorrow - I am, however, concerned about how long it is taking to get things done and feeling some pressure to produce. Perhaps a shift in my perspective in relation to what it means to be productive, to be producing is required.
 - In our online check in session when I described what I was doing (which seemed like not a lot in comparison to the concrete achievements others were reporting) Dan Greenberger suggested my approach to my project so far - incubating - is a good approach - he made the link to the fact that my project involves incubation - I am getting a much greater understanding of what it is. Wow! That is so true - unfortunately it took someone else to help me realize it.
 - In check in I also shared that I think what people automatically label as procrastination is really incubation - Mary Murdock indicated they are linked / related - it may be worth exploring this a little more - she indicated "incubation is active--you are doing things that are positive--walking thinking, emptying your mind of noise, etc." - much like process of walking into the labyrinth - Mary also said - "procrastination is a negatively based phenomenon in the same family (in my opinion--I don't have research on this) . It is fear- based and fills our mind with VOJ (voice of judgment)."
 - Sharon Walsh shared that 2 key points of curiosity are absorption and exploration - I was definitely curious, absorbed and exploring this topic - HM curiosity relate to incubation?
 - Dan Greenberger shared his success with Cyndi Argona's Head, Heart, Gut dotting technique for convergence - it integrates mind, heart (soul) and body in decisions - HM this relate to work that could be done in /with labyrinth given that it is purported to integrate body, mind, soul?
 - I realized I was feeling like I might be procrastinating - that VOJ surfacing - and that really I was actively engaged in activities, all directed at the specific purpose of fulfilling my project goals, and I was using my time well to ponder, establish relationships to my "meanderings", and "find the right footing" for my research - I was being very purposeful in my thinking - it just wasn't as evident to me and perhaps to others. HM we misinterpret someone's purposeful meanderings without knowing about the full extent and benefit of incubation?
 - BINGO! - In re-reading my notes from previous labyrinth research I did for CREA project I found a significant nugget of information that had missed my consciousness before:
 - Lauren Artress, in her *Walking a Spiritual Path* book says "***labyrinth has never really been used for any religious practices***". This was concluded through her extensive research (and her as a priest!) and the detailed research work

Other Comments

of Jean Favier.

- This fact will really help me explain why the labyrinth really isn't a religious tool - and how in calling it a spiritual tool we need to stay away from religion - spirituality does not automatically equal religion - labyrinth's history appears to position it more like an attempt to artistically or metaphorically explain the idea of "Creation" how cells actually split to create and another theory indicates it may have been used to explain the functioning of the brain. Either way, both relates to creativity.
- There is a need for me to dig deeper into the history of the labyrinth - is this a fad or an evolution we're dealing with - and what other clues in relation to its purpose / use have I overlooked?
- In re-reading Janie MacDonald's (2004) master's work I am struck at the similarity between the questions she asks about potential further research and the questions I am seeking to resolve in my work. This really is a building on the work of others exercise.
- It is now very apparent to me that I have been gathering information and working to sort out where things fit into this project and its questions for well over two months - from the first time I met with Janie MacDonald on July 31 to now - It is not time to start charting the findings of this research into something that I can analyze and build on - I've got way too many pieces hanging out in thin air - I need to find a way to get them organized - to put some order to this chaos. I will find a way to organize this stuff and I will start to write - something, somehow, while in Buffalo.

Weekly Status Report for the Period Ending 2006-10-15

The purpose of this document is to provide the Masters Project Advisor & associated Sounding Board Partners with a snap shot of the activities, accomplishments and challenges associated with completing the Masters Project.

On the Horizon – Major Milestones – Next 3+ Weeks

| Milestone | Planned Target Date | Comments |
|---|---------------------|--|
| Complete literature search & associated documentation | 27 Oct | In Buffalo this week for intensive literature search |
| Attend Labyrinth Society Annual Gathering | 1-5 Nov | |
| Labyrinth Society Reflection paper | 10-Nov | |
| Draft Paper | 6-10 Nov | |
| Project Presentation | 13-29 Nov | |
| Revisions / Refinements for Final Paper | 13 Nov - 11 Dec | |
| Signed, bound copy due in Buffalo | 3 Jan 07 | |

Accomplishments – This Past Week

- Figured out a format to conduct / record my literature search - immediately loaded my original labyrinth research notes into it and began new literature search
- Found additional labyrinth material by Curry, Simpson, Lonegren in the library
- Reviewed my CREA DVD's from the video I shot - egads! Where is the footage from the interview I did with Alex/Maren/Andrea and her friend about the benefits / insights they got from using the Creative Walker's Guide to the Labyrinth book when they walked the labyrinth - I hope we have the tape and I can get it converted
- Artist's Way
 - I gave myself the week off - I really wanted to concentrate on the literature search - I felt all my work during the week would be quite reflective and developmental in nature
 - Isn't the whole week an artist's date?
- Made updates to my learning journal along the way of the literature search
- Project Advisory Meeting with Mary Murdock was helpful in clarifying how to present the results of my labyrinth literature search and got feedback on how to finalize my concept paper - recognized I hadn't considered the need to define various terms associated with my project / research - more work!
- Lunch / dinner meetings with Sue Keller-Matthews, Cyndi Argona and Gerard Puccio, Mary Murdock proved helpful in stimulating thought about my project, finding new sources of information for this phase and future phases and explaining my emerging theory that TIM, applied

within the context of adult learning model and continuous learning principles may provide built-in guarantee for transfer of learning according to Kolb's 4 levels of training evaluation

- Photocopied a ton of creativity literature research materials - I haven't a hope in hell in getting through all this stuff this week - I will need to continue research after this week
- Reminded again (when searching through the vast array of things I have electronically catalogued for this work) of the significance of the concept of MYO as introduced to us by Stephen Kochan in June in his vision presentation - also saw his reference to "change as a crisis" - interesting concept - HM this relate to my labyrinth work?
- Re-found / revisited an article I pulled off the net during week of Sept 13 – Roger Van Oech's "*7 Steps of the Creative Process*" –now doesn't this put things in perspective in relation to what I've been doing? HM I use this in putting together the updates to my labyrinth book? HM I remember this process is not linear and it does involve a lot of casting around? HM this relate to the creative uses for the labyrinth?
- Got confirmation from International Association of Facilitator's that Bridget's and my presentation – *When Thinking is Critical* has been accepted into the conference program – Whooo Hooo! – they have the art course we suggested on a short list for potential use if another prime presenter is not able to present – time will tell...
- Got email from associate facilitator (without creativity training) who wants to use PPCO in an upcoming session – wanted me to refresh her on h2 use it – interesting –my email to her rolled out easily – I do know this stuff – perhaps more so than I give myself credit for. HM this learning, this content, be used in my labyrinth work?
- Dug into Jung's archetypes – I think I'm getting to understand why the labyrinth is described as an archetype – there is still more to learn
- Wondering – is Maslow's work really relevant – having trouble getting to info on self-actualization – is this really relevant to the labyrinth?
- Became more aware of the prevalence of repeating patterns in nature related to labyrinth – circle, spiral, meander – all are evident in many aspects of my work – I'm meandering through the library, I get taken down a spiral of detail only to keep and fling off various aspects of it as I work my way out of it, and I keep thinking I'm going round and round in circles – will I find the end?
- Detailed review of labyrinth literature - Artress, Curry, West, Simpson, Lonergan
- Photoread Pink, D.H. (2006). *A Whole New Mind:Why right-brainers will rule the future.*
- Photoread Salk.J. (1983). *Anatomy of Reality:Merging of Intuition and Reason*

Planned Activities – Next Week

- Creativity literature search
- Find a copy of Simpson & Lonegren books to buy
- Definitions for various aspects of my work to help frame my research

Issues

In bullet point form - identify / explain any issues that may impact the achievement of the work plans identified in this document. Information contained here should be of a nature / format suitable for escalation to Project Advisor.

- H2 get all this research done - I've spent 4.5 very full days - with early mornings and late nights and feel I've barely scratched the surface
- I was unable to finish my literature search on Simpson's labyrinth book, nor on Lonegren's - a key resource given he is credited with "inventing" the labyrinth problem solving process - I will now need to buy them
- The snow storm in Buffalo on Friday cut short our research efforts - I lost access to important reference materials I planned to photocopy because they were not able to be removed from Creative Studies library
 - Critical works I wanted to review / copy on Friday were
 - Torrance and Sisk - Spirituality and Creativity
 - Kolb - Adult learning
 - Whatever of Simpson's / Lonegren's work I didn't complete reviewing in the library

Risks

In bullet point form - identify / explain any risks to the achievement of the Masters Project. Information contained here should be of a nature / format suitable for escalation to Project Advisor.

- HM I stay within scope or scale back scope of project?

Other Comments

- The labyrinth research I have conducted so far indicates that TIM creative skills and even the concept of Heighten Anticipation, Dig Deeper and Taking it Forward map beautifully into the labyrinth - the concepts of incubation go way beyond what I originally thought in relation to Wallas' work
- The serendipitous nature of the universe was at play this entire week - any time I needed to find something I asked my unconscious to guide me to it in the library - I was literally pulling things off the shelves, opening books randomly and finding what I needed - and when I hadn't had the opportunity to get to the shelves, magically either Sharon or Sylvie presented me with what I needed
- The process and benefits of sharing space with two colleagues while conducting research, even though we each have a different purpose for researching was wonderful - because we all have similar creative studies education we could relate to each other's ponderings and musings - because we each were researching something different and have different life and work experience we could provide a different viewpoint for exploration and stimulation in discussion - I found the entire experience a wonderful gift and posed the question to my colleagues, H2 make sure we do this sort of independent / interdependent think tank research together in the future? It would significantly help us all in furthering our study, deepening our understanding of creativity and our use of it and expanding our work in this field.
- Laura Barbero-Switalski's master's project on advanced creativity tools has an amazing discussion on "what is a creativity tool?" that will beautifully set up / explain why the labyrinth is a creativity tool - it's nice to know that this work has already been done based on a very extensive literature search into tools and that I can integrate it
- Detailed literature search (Curry, Simpson, Artress, Lonegren) has uncovered some interesting insights - indicates a somewhat circular, incestuous set of writing and working relationships, few cases where research references are indicated (exception being Artress's work which is evidently well documented / researched), and a repeating pattern of content approaches - Personal anecdotes and testimonials about labyrinth's benefits, its history, it's potentials for transformation, human growth etc. and little evidence of empirical proof. This is a discipline that appears to be steeped in first hand observation and experience. Has anyone done any qualitative or quantitative research on the use of the labyrinth - any big, good studies? Maybe I should do a study sometime? Wouldn't that be an interesting thing to get a grant for?
 - There is potentially another layer to this research in relation to my labyrinth book - adding to the preparation section considerations about the context for the walk - how experienced are you - making sure people's expectations aren't set too high.

Other Comments

- Having completed this research, I will be in a good position to write a book proposal where I have to indicate the uniqueness of my offering in relation to competing titles
- I went from elation and anticipation at the start of this week to being at the lowest of low feeling absolutely despondent mid week when I wasn't sure I was going to find the reference materials in creativity I needed - felt overwhelmed with it all. Later that same day, mid afternoon, it all seemed to come together - the walking around, the digging deeper - it felt like trudging through mud and then finding the mud room to wash off. Trust the process! Be with the process.
- There is a personal reality we must all remember in exploring our creative urgings - our personal life - there were some incidents at home with my family this week that required navigation from afar - even in trying to immerse ourselves in our work, we must remember there are others who need our attention. The incident reminds me of the importance of clarity in our intentions and integrity. HM this relate to my project work? The way in which I am conducting my life?
- When I started this research I did it within the context of how to map creativity principles to the labyrinth - now I realize there might be an opportunity to map labyrinth principles in to creativity.... From Curry (2000) "Think about how you can expand the possibilities when you look at the blocks as simply turns in the path. They may be 180-degree turns, but they can't stop you. They don't stand in the way of your forward movement; they simply send you off in a new direction".
- In reviewing the Master's Project of Janie MacDonald (again) I realized some things that weren't as evident before I started the detailed literature search -
 - Labyrinthine Problem Solving Process only applies in 7-circuit cretan labyrinth - need to find out the basis for Lonegren developing it - research-based or intuitive / suggestive of his work in the field?
 - The explanations of creativity, creative process and problem solving in the labyrinth literature go beyond the scope of what Janie has analyzed - be sure not to base too much of the basis for your research on her findings - they are narrower in scope.
 - Be clear on what you are discussing - creative process, creative problem solving, creativity tools - there appears to be a "lumping together" of all these concepts in her final summation.
- Context, context, context - oh my this is becoming more and more evident as I become even more aware of the importance of seeking and connecting to context in making the decisions that guide our lives - there is a contextual nature in the work I am doing with the labyrinth - HM I articulate that in my book?
- Aha! - more insights on Labyrinth literature
 - Most books speak only about general processes for resolving problems in the labyrinth - only Lonegren's and Curry's specifically speak of the 7-circuit Cretan LPS - again I am

Other Comments

- reminded, do not focus so specifically on the outcomes of Janie MacDonald's research - your scope is broader
- CPS naturally, inherently taps your intuition - labyrinth gives you an experience of actually working with your intuition - it makes the connection to intuition more explicit
 - There does not appear to be any distinct separation of divergent and convergent thinking in LPS - or general use of the labyrinth for PS - unlike in CPS - the divergent / convergent nature appears to be implied in the process of going in and coming out - however it could be that the process of converging is done on going in and the diverging is done in the process of coming out - check this out further in the literature - because diverge and converge is not separated in LPS and general use of the labyrinth there could be a tendency for the labyrinth user to become lost in the content of the problem - insights are gained, however, not as deeply or balanced as they could be
 - If one were to actively apply the LPS in the labyrinth, one would need a guidebook - it is difficult to remember all the guiding questions - and the questions take you through the rational, emotional, physical, spiritual, personal implications of your problem as well as your personal vision for its resolution - it also includes the requirement to assess how you will communicate your conclusions - however, again, there is no conscious effort to diverge / converge at each stage
 - In generally using the labyrinth, without application of the LPS (or CPS) for that matter - people get what they get - the mind wanders, makes connections, requires a constant refocusing on the intention - people don't necessarily know where they are in the process, wonder if they are doing it right, don't understand the context for using the labyrinth - general use of the labyrinth for problem solving, without the application of a process for problem solving is no different than what happens in organizations when meetings are held to resolve issues without the application of a process to do so - aimless wanderings, some insights, a few ideas, no ability to dig deeper into the issues to gain better perspectives - it's an experience that isn't linked to overall context of organization and may or may not result in actions that will support the overall context of the organization
- With its roots in intuitive process (intuition), CPS has evolved the nature of problem solving from something that is haphazard to somewhat of an art or science that uses cognitive process to containerize or harness intuition in a more structured, purposeful, deliberate way - the labyrinth is itself viewed as a container for intuition - by applying creative process cognitively we get better, more innovative solutions through the inherent use of intuition
 - If labyrinth is referred to as "sacred space" and a place to take the time

Other Comments

to think - a container for thinking - it is a physical space for doing this thinking - CPS sets up a tangible way to create the space for thinking but we go to a room, not a labyrinth to do it - physical structure of labyrinth provides the container, process structure of CPS provides the container - both require that you take the time and space to think - the difference being that in CPS the container has more cognitive structure - in putting structure around creative process we allow intuition to work better - LPS and general labyrinth walking is more meandering in nature - it is more primitive in its thinking - has less structure - CPS is the natural evolution of our thinking and the use of our intuition - by coupling CPS with the meandering nature of the labyrinth we can tap into the more natural state of our intuition - we physically take our cognitive structure that supports intuitive natural process into place that more explicitly relies on intuition and therefore get a booster shot to the natural use of our intuition...

- In setting up the scope of my research for the reader of this paper, I must be certain to explain the difference between applied creative ps process, applied labyrinth ps process, and the references to unapplied creative process in the majority of the labyrinth literature. I will also need to be clear on the places where Janie's research does not support my findings and where I build on her findings - i.e. she said catalyst was creativity / intuition - I say catalyst is intention - I am looking at a higher level connection between the two disciplines.
- The fact that our last day of research was kyboshed given the unusually heavy snowfall in Buffalo and a lack of electricity (they closed the college and the library!) I was faced with sanity checking what constitutes my literature search - for this project - do I really need all the "critical" information sources I thought I did - or should I be narrowing my scope? It is like the universe is literally getting in my way of going overboard - keep things in perspective, what really is important here? And - get some perspective - stand back from this work - you've been too close to it all week. Struggling to leave town in the middle of a declared national emergency certainly is a wonderful opportunity for incubation on these thoughts!
- Side benefits of this week's work included collaboration with Sharon Walsh on a way to explain the requirement for creativity in organizations and the link to leadership for the work I am doing in relation to promoting creativity in the Canadian Federal Government work I do - I also got a deeper understanding of the nature of Torrance Incubation Model and its potential for inclusion in the instructional design model I am working on.

Weekly Status Report for the Period Ending 2006-10-22

The purpose of this document is to provide the Masters Project Advisor & associated Sounding Board Partners with a snap shot of the activities, accomplishments and challenges associated with completing the Masters Project.

On the Horizon – Major Milestones – Next 3+ Weeks

| Milestone | Planned Target Date | Comments |
|---|---------------------|--|
| Complete literature search & associated documentation | 27 Oct | Will I ever get this done? It's going to take longer than this time I allocated! |
| Attend Labyrinth Society Annual Gathering | 1-5 Nov | |
| Labyrinth Society Reflection paper | 10-Nov | |
| Draft Paper | 6–10 Nov | |
| Project Presentation | 13–29 Nov | |
| Revisions / Refinements for Final Paper | 13 Nov – 11 Dec | |
| Signed, bound copy due in Buffalo | 3 Jan 07 | |

Accomplishments – This Past Week

- Continued with literature search in creativity works brought back from Buffalo and other works I collected
- Captured the labyrinth relevant material in Daniel Pink's book – not only will this book support labyrinth as creative tool, it will help explain why it is so important as a creative tool
- Captured pertinent research in Janie MacDonald's master's project
- Artist's Way
 - Started back into writing morning pages and found I was having difficulty staying with it – many days had less than 3 pages written and some days I didn't even write
- Made updates to my learning journal along the way of the literature search
- Found additional books for labyrinth / creativity research on Amazon used books – got Simpson's plus another one by Atali – Lonegren's book on the other hand has no new copies available (out of print) and one copy used – for \$714 US – I think not!
- Photoread Puccio, G., Murdock, M., Mance, M. (2006). *Creative Leadership; Skills that Drive Change* – wonderful!
- Photoread Osborn, A. (2001). *Applied Imagination: Principles and Procedures of Creative Problem Solving*.

Planned Activities – Next Week

- Continue Creativity literature search

Issues

In bullet point form – identify / explain any issues that may impact the achievement of the work plans identified in this document. Information contained here should be of a nature / format suitable for escalation to Project Advisor.

- H2 get all this research done and get a first draft prepared for November 13? I haven't got a hope in hell of doing this... I need another strategy.

Risks

In bullet point form – identify / explain any risks to the achievement of the Masters Project. Information contained here should be of a nature / format suitable for escalation to Project Advisor.

- HM I stay within scope or scale back scope of project?

Other Comments

- Alex Osborn's Applied Imagination book is wonderful – his explanations of imagination, incubation and deferring judgment in relation to brainstorming / group process are amazing – having tried to read this book the months before I started the ICSC program I was frustrated and confused by it – it seemed to ramble on without the basis of a context or connection to anything I could relate to – having completed so much of the ICSC program this book has helped to “fill in” some blanks and give me a deeper and broader understanding of the importance of his work and the concepts he writes of. The background on brainstorming and deferring judgment will be helpful to the production of my book.
- Sent comments to Murdock & Puccio that in working with clients to support facilitation planning the type of thinking skill required “jumps out at you” – suggested they use this book as background reading for Advanced Tools course – in addition to being a leadership book this is an excellent resource for facilitators - they asked I write an Amazon review – said I would
- It occurs to me that Malcolm Gladwell's book, the Tipping Point would provide some interesting support in relation to the “tipping point” of creativity in general and the labyrinth specifically – I will look into this work
- Dan and I have been out of touch as sounding board partners this week – last week I got a summary from him about progress – we had a little email exchange – we're both recognizing we need to get back on track for regular contact but man – what a challenge it is right now. Thank god we're both resourceful, independent workers.

Weekly Status Report for the Period Ending 2006-10-28

The purpose of this document is to provide the Masters Project Advisor & associated Sounding Board Partners with a snap shot of the activities, accomplishments and challenges associated with completing the Masters Project.

On the Horizon – Major Milestones – Next 3+ Weeks

| Milestone | Planned Target Date | Comments |
|---|---------------------|---|
| Complete literature search & associated documentation | 27 Oct | Research week in Buffalo - week Oct 9 confirmed |
| Attend Labyrinth Society Annual Gathering | 1-5 Nov | |
| Labyrinth Society Reflection paper | 10-Nov | |
| Draft Paper | 2-10 Nov | |
| Revisions / Refinements for Final Paper | 13 Nov - 11 Dec | |
| Project Presentation | 24-29 Nov | |
| Signed, bound copy due in Buffalo | 3 Jan 07 | |

Accomplishments – This Past Week

- Continued with literature search in creativity works brought back from Buffalo and other works I collected
 - Photoread / captured pertinent research from Goff, K. *Everyday Creativity*
 - Photoread / reviewed Parnes, S.J., Noller, R.B., Biondi, A.M. (1977). *Guide to creative action: Revised edition of creative behavior guidebook.*
 - Photoread / reviewed Parnes, S.J., Noller, R.B., Biondi, A.M. (1976). *Creative actionbook: Revised edition of creative behavior workbook.*
 - Initiated Photoread / review Parnes, S.J. (1967). *Creative behavior Guidebook*
 - Photoread / reviewed pertinent articles from *Creative Mind* etc.
- Dug deeper into a Government of Canada publication on official Learning Policy - explained contexts for organizational learning and continuous learning
- Syntopic Reading / PhotoReading of
 - Senge, P., Scharmer, C.O., Jaworski, J., Flowers, B.S. (2004). *Presence: An exploration of profound change in People, Organizations, and Society.*
 - Senge, P.M. (1990). *The fifth discipline: The art and practice of the learning organization.*
 - Owen, H. (1997). *Open Space Technology: A user's guide.* (2nd ed.).
 - Owen, H. (2000). *The power of spirit: How organizations transform.*

Accomplishments – This Past Week

Did my reading late one night, just before going to bed - woke up in middle of the night with a huge thinking breakthrough on concepts I had been incubating on since the start of this project - was able to resolve graphical representation of my thinking and document new thinking in relation to why TIM must be used to support continuous and organizational learning in organizations - applying adult learning principles and experiential learning alone will not get organizations to place of continuous learning - this also helped me sort out links to explain why creativity is so important to continuous & organizational learning - I am on to something!

- Artist's Way
 - Had a better week with doing the morning pages - gave myself Saturday and Sunday off from doing them
- Made updates to my learning journal along the way of the literature search
- Purchased Gladwell's Tipping Point - yes, my intuition last week was correct - there's some good stuff here I can use - Photoread and annotated the book
- Participated in Dan's online class as a way to connect with others in program and as a substitute to not being able to attend Nov 15 online session with my ½ of the cohort
- Adjusted my project time line to more realistically address my availability to complete project tasks
- Asked by Gerard Puccio, in response to my comments to him and Mary Murdock on the relevance of the book for general (not creative process / ps oriented) to write a 400 word review of *Creative Leadership : Skills that drive change* for the ICSC upcoming newsletter - I said yes, got first draft done pretty quickly - played with using TIM structure as a writing framework - it works! WMBAT other ways to apply TIM?
- Started to formalize the list of creativity quotes I have been gathering in fulfilment of one of my project deliverables.

Planned Activities – Next Week

- Continue Creativity literature search
- I am attending a 2 day training with the Global Facilitation network on facilitating in crisis situations - I wonder what this might have to offer in relation to my project
- Labyrinth Society conference in San Antonio, Texas
- Develop intentions / questions to be answered in attending Labyrinth conference
- Print copy of my literature search / other research to have available in hard copy for my reflection / reference while enroute to and at labyrinth conference
- Prepare Creative Walker's Guide copies to take to conference - there may be opportunities to share / get input / experiment
- Start placing content into Master's project paper / report

Issues

In bullet point form - identify / explain any issues that may impact the achievement of the work plans identified in this document. Information contained here should be of a nature / format suitable for escalation to Project Advisor.

- Building on last week's identified issue - H2 get all this research done and get a first draft prepared for November 13? I haven't got a hope in hell of doing this... I need another strategy - I found another strategy - I have decided I will submit a real draft - not a completed paper that needs editing - I will put in what I do have by way of literature search notes, I will indicate what goes where if I'm not there yet and I will use the 3-day weekend of November 17-18-19 to put the rest of the meet in and work towards a final draft
- I have been sick this week and really slowed down in my planned progress
- I have been unable to get a copy of Lonegren's labyrinth book through my local libraries - I hope I can get a copy of Lonegren's book at the labyrinth conference - otherwise I need to take it out of scope for this research

Risks

In bullet point form - identify / explain any risks to the achievement of the Masters Project. Information contained here should be of a nature / format suitable for escalation to Project Advisor.

- HM I stay within scope or scale back scope of project?

Other Comments

- The review of Parnes' Creativity Action book series was enlightening - there is a richness in understanding he and his co-authors share about the creative field and so willingly share with others
- Kathy Goff's book - Everyday Creativity does a wonderful job of providing plain language insight into Torrance's Incubation Model - it really helped me deepen my understanding of the potential of this model
- I found out that the pre-conference program lead by Lauren Artess that I am attending at Labyrinth Society conference will only have about 6 people in it from the conference - this is amazing - I am so excited at the fact that I will have so much opportunity to personally interact with her and discuss my research!

Other Comments

- I got a wonderful email from Nicole in South Africa - a former ICSC grad - she thanked me for sharing my Creative Walker's Guide to Labyrinth with her (I sent her a copy post CREA at her request) - she said it has been inspiring and now she's doing a labyrinth project with her church and has indicated she'd like to reference the book in the process. I got goosebumps over that!
 - I am starting to realize that this book, even in it's draft form is having a significant impact and after reading Malcolm Gladwell's Tipping Point I am realizing I have the potential to set in motion my own tipping point in relation to the labyrinth and creativity - HM I capitalize on / actualize this? Can I get a "pre-release" copy designed and available for sale to church groups and other groups who are captive audiences - can I do something like Rebecca Wells' example of Ya-Ya Sisterhood success through book clubs? Who could help me "get it out there" - should I self publish initially like Julia Cameron did with Artist's Way? What opportunities does the Labyrinth conference & society newsletter offer - can I promote for sale there? Should I take more copies than the 10 I planned to?
- Damn! Best laid plans - I still haven't received the Atali and Simpson Labyrinth books - they said they shipped last week and I hoped to have them by Friday last week - where are they? I really hope they show up this coming week - before I head to the Labyrinth conference.

Weekly Status Report for the Period Ending 2006-11-05

The purpose of this document is to provide the Masters Project Advisor & associated Sounding Board Partners with a snap shot of the activities, accomplishments and challenges associated with completing the Masters Project.

On the Horizon – Major Milestones – Next 3 Weeks

| Milestone | Planned Target Date | Comments |
|---|---------------------|--|
| Complete literature search & associated documentation | 27 Oct | Ongoing! |
| Attend Labyrinth Society Annual Gathering | 1-5 Nov | Completed – great event – worthwhile! |
| Labyrinth Society Reflection paper | 10-Nov | Completed |
| Draft Paper | 2–13 Nov | Balancing work, family and doing this is a challenge |
| Revisions / Refinements for Final Paper | 13 Nov – 11 Dec | Booked 4 days Nov 17 – 20 – hope this is enough! |
| Project Presentation | 24-29 Nov | |
| Signed, bound copy due in Buffalo | 3 Jan 07 | |

Accomplishments – This Past Week

- Continued with literature search in creativity works brought back from Buffalo and other works I collected
- Continued capture of creative and other literature search notes
- Continued to write formal list of creativity quotes
- Reviewed literature search results thus far – how much more do I really need to do?
- Artist's Way
 - Morning pages
- Made updates to my learning journal along the way of the literature search and Labyrinth conference attendance
- Submitted a 400 word review of Creative Leadership : Skills that drive change by Puccio for the ICSC upcoming newsletter
- Initiated content development for the master's project document / report
- Attended 2 day Global Facilitation Service Corp course on crisis facilitation – learned that most organizational change is disastrous so their model for supporting communities dealing with responding to natural disasters is directly applicable to organizational and creative change work – there is a need to integrate emotional, spiritual, physical & mental aspects into creative change work as well as effects of denial on a person's ability to create effective versus ineffective responses to change
- Attended Labyrinth Society Gathering – able to get answers to questions related to inconsistencies my research uncovered about Labyrinth Problem Solving Process, as well as answers to history of labyrinth, nature of the current labyrinth revival and repositioned my thinking on how to introduce labyrinth into creative facilitation and its direct links to creative expression from a problem solving as well as an artistic vein.
- Made final updates to Concept Paper based on feedback provided by Mary Murdock during week of October 9

- Assessed status of project in relation to concept paper – achievement of learning objectives, achievement of tangible products – I appear to be on track

Planned Activities – Next Week

- Document reflections on Labyrinth conference
- Write content for draft of master's project document / paper for submission Nov 13

Issues

In bullet point form – identify / explain any issues that may impact the achievement of the work plans identified in this document. Information contained here should be of a nature / format suitable for escalation to Project Advisor.

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Risks

In bullet point form – identify / explain any risks to the achievement of the Masters Project. Information contained here should be of a nature / format suitable for escalation to Project Advisor.

- HM I stay within scope or scale back scope of project?

Other Comments

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Weekly Status Report for the Period Ending 2006-11-12

The purpose of this document is to provide the Masters Project Advisor & associated Sounding Board Partners with a snap shot of the activities, accomplishments and challenges associated with completing the Masters Project.

On the Horizon – Major Milestones – Next 3+ Weeks

| Milestone | Planned Target Date | Comments |
|---|---------------------|--|
| Complete literature search & associated documentation | 27 Oct | Ongoing! |
| Labyrinth Society Reflection paper | 10-Nov | Completed |
| Draft Paper | 2–13 Nov | In progress |
| Revisions / Refinements for Final Paper | 14 Nov – 11 Dec | Booked 4 days Nov 17 – 20 – hope this is enough! |
| Project Presentation | 24-29 Nov | |
| Signed, bound copy due in Buffalo | 3 Jan 07 | |

Accomplishments – This Past Week

- Document reflections on Labyrinth conference
- Write content for draft of master's project document / paper for submission Nov 13
- More literature search – completed Parnes selections, looked at Understanding Creativity, read Atali's book on Labyrinth in Society – very insightful, reviewed Harrison Owen's works on Open Space
- Continued capture of creative and other literature search notes
- Continued to write formal list of creativity quotes
- Reviewed literature search results thus far – how much more do I really need to do?
- Artist's Way
 - Morning pages – my incidence of writing is deteriorating – too many other reflective, creative endeavours to draw my time
- Made updates to my learning journal along the way of the literature search and Labyrinth conference attendance
- Completed reflection paper on labyrinth gathering
- Continued with content development for the master's project document / report – attendance at labyrinth gathering significantly supported capturing next steps

Planned Activities – Next Week

- Refine draft document – Master’s project report
- Integrate last pieces of literature search
- Review conclusions

Issues

In bullet point form – identify / explain any issues that may impact the achievement of the work plans identified in this document. Information contained here should be of a nature / format suitable for escalation to Project Advisor.

- How might I complete my draft paper without having documented all the findings of my literature search in creativity? Do I really need to quote extensively from creative literature?
- How might I summarize the implicit – explicit creativity references in labyrinth literature so that it is easily understood – i.e. highlight the essence?
- How might I actually get a draft completed? Time is running out!

Risks

In bullet point form – identify / explain any risks to the achievement of the Masters Project. Information contained here should be of a nature / format suitable for escalation to Project Advisor.

Other Comments

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Weekly Status Report for the Period Ending 2006-11-19

The purpose of this document is to provide the Masters Project Advisor & associated Sounding Board Partners with a snap shot of the activities, accomplishments and challenges associated with completing the Masters Project.

On the Horizon – Major Milestones – Next 3+ Weeks

| Milestone | Planned Target Date | Comments |
|---|---------------------|--|
| Complete literature search & associated documentation | 27 Oct | Still ongoing ☹ |
| Draft Paper | 2–13 Nov | Submitted Nov 13 |
| Revisions / Refinements for Final Paper | 14 Nov – 11 Dec | Booked 4 days Nov 17 – 20 – hope this is enough! |
| Project Presentation | 24-29 Nov | |
| Signed, bound copy due in Buffalo | 3 Jan 07 | |

Accomplishments – This Past Week

- Refine draft document – Master’s project report
- Integrate Attali pieces of literature search
- Advisory meeting with Mary Murdock to clarify requirements of some sections of the Project Report
- Drafted a summary table for literature search – it works!
- Artist’s Way
 - Morning pages – my incidence of writing continues to deteriorate – too much going on at home and with this project

Planned Activities – Next Week Three Weeks

- Finish the literature search
- Formalize conclusions – answer project questions
- Do / present project presentation Nov 29
- Complete project document and editing
- Binding / submission to Buffalo

Issues

In bullet point form – identify / explain any issues that may impact the achievement of the work plans identified in this document. Information contained here should be of a nature / format suitable for escalation to Project Advisor.

- How might I highlight the essence in my conclusions?
- How might I actually get all this completed? Time is running out!

Risks

In bullet point form – identify / explain any risks to the achievement of the Masters Project. Information contained here should be of a nature / format suitable for escalation to Project Advisor.

Other Comments

-

Appendix B - Timesheets

Time Reporting Sheet – July 2006

| Consultant: Janice Francisco | | Month/Year: July 2006 | |
|--|-------------|---|--|
| Project: Master's Project - Into the Labyrinth | | | |
| Day | Hours | Task | |
| 01 Saturday | | | |
| 02 Sunday | | | |
| 03 Monday | | | |
| 04 Tuesday | | | |
| 05 Wednesday | | | |
| 06 Thursday | | | |
| 07 Friday | | | |
| 08 Saturday | | | |
| 09 Sunday | | | |
| 10 Monday | | | |
| 11 Tuesday | | | |
| 12 Wednesday | | | |
| 13 Thursday | | | |
| 14 Friday | | | |
| 15 Saturday | | | |
| 16 Sunday | | | |
| 17 Monday | | | |
| 18 Tuesday | | | |
| 19 Wednesday | | | |
| 20 Thursday | | | |
| 21 Friday | | | |
| 22 Saturday | | | |
| 23 Sunday | | | |
| 24 Monday | | | |
| 25 Tuesday | | | |
| 26 Wednesday | | | |
| 27 Thursday | | | |
| 28 Friday | | | |
| 29 Saturday | | | |
| 30 Sunday | 3.00 | Meeting with Janie MacDonald re her Master's Project work | |
| 31 Monday | | | |
| Total Hrs. | 3.00 | | |
| Hours | 3.00 | | |
| 7.5 Hr/Days | 0.40 | | |

Time Reporting Sheet – August 2006

| Consultant: Janice Francisco | | Month/Year: August 2006 |
|--|--------------|---|
| Project: Master's Project - Into the Labyrinth | | |
| Day | Hours | Task |
| 01 Tuesday | | |
| 02 Wednesday | | |
| 03 Thursday | | |
| 04 Friday | | |
| 05 Saturday | | |
| 06 Sunday | | |
| 07 Monday | | |
| 08 Tuesday | | |
| 09 Wednesday | | |
| 10 Thursday | | |
| 11 Friday | | |
| 12 Saturday | | |
| 13 Sunday | | |
| 14 Monday | | |
| 15 Tuesday | | |
| 16 Wednesday | | |
| 17 Thursday | | |
| 18 Friday | 2.00 | Review Course Contract |
| 19 Saturday | | |
| 20 Sunday | 1.50 | Photoread Janie MacDonald's Master Project report |
| 21 Monday | 3.00 | Superread / dip Janie MacDonald's Master's Project work |
| 22 Tuesday | 3.00 | Review Amabile and Torrance Articles |
| 23 Wednesday | 4.00 | Photoread etc. Artist's Way |
| 24 Thursday | 1.00 | Review Master's Project requirements / formats |
| 25 Friday | | |
| 26 Saturday | | |
| 27 Sunday | 1.00 | Review Artist's Way - Chapter 1 |
| 28 Monday | 1.00 | Initiate Artist's Way morning pages |
| 29 Tuesday | | |
| 30 Wednesday | 2.50 | prepare / attend online session |
| 31 Thursday | | |
| Total Hrs. | 19.00 | |
| Hours | 19.00 | |
| 7.5 Hr/Days | 2.53 | |

Time Reporting Sheet – September 2006

| Consultant: Janice Francisco | | Month/Year: September 2006 | |
|------------------------------|--------------|---|--|
| Project: Master's Project | | | |
| Day | Hours | Task | |
| 01 Friday | | | |
| 02 Saturday | | | |
| 03 Sunday | | | |
| 04 Monday | 5.00 | continue development of Project concept paper | |
| 05 Tuesday | 4.00 | updates to Creative Walker's Guide to Labyrinth for sale to UK | |
| 06 Wednesday | 5.00 | finalize / submit initial version 01 concept paper | |
| 07 Thursday | 1.00 | search out Ottawa labyrinths - locations | |
| 08 Friday | | | |
| 09 Saturday | 4.00 | internet / initial literature search | |
| 10 Sunday | | | |
| 11 Monday | | | |
| 12 Tuesday | 1.50 | telecon Mary Murdock re concept paper | |
| 13 Wednesday | 8.00 | concept paper - version 02 / initial literature search | |
| 14 Thursday | 3.00 | Mind Camp - Toronto | |
| 15 Friday | 10.00 | Mind Camp - Toronto | |
| 16 Saturday | 10.00 | Mind Camp - Toronto | |
| 17 Sunday | 5.00 | Mind Camp - Toronto | |
| 18 Monday | | | |
| 19 Tuesday | 2.00 | telecon Mary Murdock re concept paper | |
| 20 Wednesday | 5.00 | concept paper - version 03 / SBP check in / contact Ottawa lab orgs | |
| 21 Thursday | 1.50 | Mind Map Mind Camp reflection paper | |
| 22 Friday | | | |
| 23 Saturday | 3.50 | literature review | |
| 24 Sunday | 3.00 | review paperwork from Dan Greenberger for comment | |
| 25 Monday | | | |
| 26 Tuesday | | | |
| 27 Wednesday | 2.0 | Labyrinth walk | |
| 28 Thursday | | | |
| 29 Friday | | | |
| 30 Saturday | 7.0 | literature review / Amabile article response | |
| Total Hrs. | 80.50 | | |
| Hours | 80.50 | | |
| 7.5 Hr/Days | 10.73 | | |

Time Reporting Sheet – October 2006

| Consultant: Janice Francisco | | Month/Year: October 2006 | |
|--|---------------|--|--|
| Project: Master's Project - Into the Labyrinth | | | |
| Day | Hours | Task | |
| 01 Sunday | 4.00 | doc lab walks fr mind camp/initiate template for Master's Project | |
| 02 Monday | 1.00 | documented labyrinth walk from Ottawa | |
| 03 Tuesday | | | |
| 04 Wednesday | 2.50 | prep, attend online class | |
| 05 Thursday | 1.50 | telecon - Joe Miguez | |
| 06 Friday | | | |
| 07 Saturday | | | |
| 08 Sunday | 6.00 | prep work, initial conversations re projects - S. Walsh / S. Gelinis | |
| 09 Monday | 17.00 | Buffalo literature review / integrate previous research work | |
| 10 Tuesday | 15.00 | literature review | |
| 11 Wednesday | 15.00 | literature review | |
| 12 Thursday | 15.00 | literature review | |
| 13 Friday | 3.00 | review / compare literature in MacDonald, J.E. Master's Project | |
| 14 Saturday | | | |
| 15 Sunday | 4.00 | review / compare literature in MacDonald, J.E. Master's Project | |
| 16 Monday | 2.00 | document literature review - other works | |
| 17 Tuesday | 2.00 | document literature review - other works | |
| 18 Wednesday | | | |
| 19 Thursday | 2.00 | Photoread Creative Leadership / Notes re Everyday Creativity | |
| 20 Friday | 1.00 | Everyday Creativity - Goff | |
| 21 Saturday | 4.00 | MacDonald, J.E. Master's Project / Pink, D.H - A Whole New Mind | |
| 22 Sunday | 5.00 | literature review - Applied Imagination | |
| 23 Monday | 5.00 | Literature Review - Parnes - Creative Action / Guide Books | |
| 24 Tuesday | 4.00 | Super read/dip Creative Leadership / Notes re Everyday Creativity | |
| 25 Wednesday | 5.00 | Goff - document / Syntopic read facil/learning works related | |
| 26 Thursday | 2.00 | Review Parnes works | |
| 27 Friday | | | |
| 28 Saturday | 5.00 | Review Creative Mind, other literature works, document Osborn | |
| 29 Sunday | 3.50 | Literature review / document | |
| 30 Monday | 2.00 | creativity quotes / literature review / document | |
| 31 Tuesday | | | |
| Total Hrs. | 126.50 | | |
| Hours | 126.50 | | |
| 7.5 Hr/Days | 16.87 | | |

Time Reporting Sheet – November 2006

| Consultant: Janice Francisco | | Month/Year: November 2006 |
|-------------------------------------|---------------|---|
| Project: Master's Project | | |
| Contract: | | |
| Day | Hours | Task |
| 01 Wednesday | 5.00 | Salon & conversation with Lauren Artress / revise concept paper |
| 02 Thursday | 5.00 | TLS Gathering/lit review-Osborn etc. |
| 03 Friday | 12.00 | TLS Gathering/lit review-Osborn etc./Conversations Artress, Curry, Saward |
| 04 Saturday | 12.00 | TLS Gathering/lit review-Simpson&Atali Labyrinth books |
| 05 Sunday | 6.00 | Travel home / literature review / note making |
| 06 Monday | | |
| 07 Tuesday | 1.50 | discussion Greenberger / Miller re progress / results of research |
| 08 Wednesday | 3.00 | literature review |
| 09 Thursday | | |
| 10 Friday | 4.00 | initiate draft report |
| 11 Saturday | 7.00 | draft report |
| 12 Sunday | 7.00 | draft report |
| 13 Monday | 10.00 | draft report |
| 14 Tuesday | | |
| 15 Wednesday | | |
| 16 Thursday | | |
| 17 Friday | 10.00 | revisions / updates to draft report |
| 18 Saturday | 7.00 | revisions / updates to draft report |
| 19 Sunday | 7.00 | revisions / updates to draft report |
| 20 Monday | 7.00 | revisions / updates to draft report |
| 21 Tuesday | 3.00 | revisions / updates to draft report |
| 22 Wednesday | 2.00 | revisions / updates to draft report |
| 23 Thursday | 2.00 | revisions / updates to draft report |
| 24 Friday | | |
| 25 Saturday | 13.00 | update lit refs / bibliography / les learned / sect's 1-3 refine |
| 26 Sunday | 6.00 | bibliography / ref list updates / outcomes |
| 27 Monday | 12.00 | Project presentation / outcomes |
| 28 Tuesday | | |
| 29 Wednesday | 7.5 | Continue to build proj presentation / outcomes |
| 30 Thursday | | |
| Total Hrs. | 142.00 | |
| Hours | 142.00 | |
| 7.5 Hr/Days | 18.93 | |

Time Reporting Sheet – December 2006

| Consultant: Janice Francisco | | December |
|-------------------------------------|--------------|--|
| Project: Master's Project | | Month/Year: 2006 |
| Contract: | | |
| Day | Hours | Task |
| 01 Friday | | |
| 02 Saturday | 13.00 | build outcomes / key learnings |
| 03 Sunday | 7.00 | key learnings / update literature search table / apa referencing |
| 04 Monday | | |
| 05 Tuesday | 15.00 | key learnings/edits/update literature search table / apa referencing |
| 06 Wednesday | 5.00 | final edits, prep for submission |
| 07 Thursday | | |
| 08 Friday | | |
| 09 Saturday | | |
| 10 Sunday | | |
| 11 Monday | | |
| 12 Tuesday | | |
| 13 Wednesday | | |
| 14 Thursday | | |
| 15 Friday | | |
| 16 Saturday | | |
| 17 Sunday | | |
| 18 Monday | | |
| 19 Tuesday | | |
| 20 Wednesday | | |
| 21 Thursday | | |
| 22 Friday | | |
| 23 Saturday | | |
| 24 Sunday | | |
| 25 Monday | | |
| 26 Tuesday | | |
| 27 Wednesday | | |
| 28 Thursday | | |
| 29 Friday | | |
| 30 Saturday | | |
| 31 Sunday | | |
| Total Hrs. | 40.00 | |
| Hours | 40.00 | |
| 7.5 Hr/Days | 5.33 | |

Appendix C - Sample Learning Journal

Learning Journal

Applying Creativity Learnings to My Work

Compiled by: Janice Francisco
August to December 2006

Personal Learning Objectives

- To develop my qualitative research and writing skills
 - To qualify, validate and articulate the explicit connections of the labyrinth and creativity
 - To further my learning and application of creative process and principles
 - To experience the labyrinth as a creativity tool
 - To learn more about collaborating and building on the ideas of others
 - To continue my development as a creative change leader
 - To develop confidence, competence, and comfort in daring to dream my dreams, connecting with my passion, articulating my needs in having these fulfilled and in trusting the process of creative manifestation and thereby become consciously aware of what it is like to engage in my passion
 - To productively act on the insights derived from the morning pages exercise
 - To develop insight into the scope of “how might I connect individuals to their creativity?”
 - To develop my affirmative evaluation skills in giving feedback to others and in receiving feedback openly and with gratitude

Project Questions

This project will be guided by an organizing question that asks:

How might we use the labyrinth in facilitating creative change?

Digging deeper behind the insights that have led to my being able to ask that question, are the questions:

How might a labyrinth be used to foster applied creativity?

And, if it can foster applied creativity...

What might be all the things that happen when an aspiring writer uses the labyrinth to support the creative process?

Week Ending September 3, 2006

Assigned Course Readings:

- Cameron, J. The Artist's Way - Chapters 1 - 4
- Torrance, E. P. The Importance of Falling in Love with Something
- Amabile, T.M. Motivating Creativity in Organizations: On Doing What You Love and Loving What You Do

Assigned Course Activities:

- Online class - August 30
- Morning Pages

Research Readings / Activities:

- Preliminary web searches / key word searches

Key Learnings

- List in bullet form
 - Sub points related to learnings
- List
- List
 - Sub points related to learnings

How Might I Use These Learnings?

- List in bullet form
 - Sub points related to uses

Week Ending September 10, 2006

Assigned Course Readings:

- Cameron, J. The Artist's Way - Chapters 1 - 4

Assigned Course Activities:

- Online class - September 6
- Morning Pages

Research Readings / Activities:

- Preliminary web searches / key word searches

Key Learnings

- List in bullet form
 - Sub points related to learnings
- List
- List
 - Sub points related to learnings

How Might I Use These Learnings?

- List in bullet form
 - Sub points related to uses

Appendix D – Implicit References to Creativity in Labyrinth Literature

Summary of Results of Labyrinth Literature Search - Implicit References to Creativity

Legend for right hand column - **Potential Link to Explicit Creative... Facilitation / Learning Links - Future**

Items appearing in this shade of print = items that inform the scope of this master's project in relation to explicit creative concepts / processes & tools / models and outcomes and are found in the creativity literature.

Items appearing in this shade of print = items that inform the scope of this master's project in relation to domain expertise of the author, which are found outside the creativity literature, and whose literature links will be further explored and explained in the future.

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
|----|---|--|--|
| 1. | Whoever you are, walking the labyrinth has something to offer you. If a creative or work project is challenging you, walking can get the creative juices flowing. ...When you want reflective time away from a busy life, the labyrinth can offer you time out. The labyrinth ... holds up a mirror, reflecting back to us not only the light of our finest selves but also whatever restrains us from shining forth. | West, M.G. (2000). <i>Exploring the labyrinth: A guide for spiritual healing and growth</i> (p.4). New York, NY: Broadway. | Creative blocks Reflection / incubation Insight Self Awareness |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
|----|--|--|--|
| 2. | ... one of the oldest contemplative and transformational tools known to humankind, used for centuries for prayer, ritual, initiation, and personal and spiritual growth. | West, M.G. (2000). <i>Exploring the labyrinth: A guide for spiritual healing and growth</i> (p.5). New York, NY: Broadway. | Creativity Tool Self-Actualization Transformation |
| 3. | Reaching the center of the labyrinth represents reaching the center, not only of our own hearts and spirits but of the goal we seek: Spirit, release from emotional or physical pain, a solution to a problem or creative task, the unobstructed Self. | West, M.G. (2000). <i>Exploring the labyrinth: A guide for spiritual healing and growth</i> (p.6). New York, NY: Broadway. | Problem Solving Goal Achievement Development of Creative Products |
| 4. | Why the astonishing and sudden popularity of the labyrinth? Walking the labyrinth fulfills six important contemporary needs: deepening spirituality; inwardness and connection to soul; access to intuition and creativity; simplicity; for integration of body and spirit; an intimacy and community. The labyrinth addresses all of these six human needs, transforming the lives of those who take the time to walk its circuits. | West, M.G. (2000). <i>Exploring the labyrinth: A guide for spiritual healing and growth</i> (p.7). New York, NY: Broadway. | Link between intuition and creativity / role of intuition in expression of creativity Need to be creative Transformation |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
|----|--|---|--|
| 5. | By turning our attention inward we gain access to intuition and wisdom, inner sources of guidance that can give us invaluable feedback on questions and concerns we carry about our relationships, our work, our health and well-being, our spiritual lives. “The labyrinth just naturally causes your attention to start turning inward, focusing on the present moment” Neal Harris “It’s those intuitive messages that lead to our outward creativity.” Neal Harris | West, M.G. (2000). <i>Exploring the labyrinth: A guide for spiritual healing and growth</i> (p.11). New York, NY: Broadway. | Role of intuition in expression of creativity Problem solving Presence |
| 6. | During the labyrinth walk the left and right hemispheres of the brain are balanced, leading to the perfect state for accessing intuition and creativity. We let go of our typical linear and analytical ways of thinking and move into a more creative and intuitive awareness. Energy is freed up for seeking inner guidance for challenging issues; for looking at new perspectives on relationships; for inspiring creativity for work, projects, or hobbies. | West, M.G. (2000). <i>Exploring the labyrinth: A guide for spiritual healing and growth</i> (p.11). New York, NY: Broadway. | Rational vs. Intuitive Thinking Conscious vs. other than conscious mind Principles of incubation Creativity excursion Linear thinking vs. intuitive thinking |
| 7. | Many of the traditional methods of accessing creativity and intuition, such as creative visualization, journaling, and affirmations, can be combined with walking the labyrinth for | West, M.G. (2000). <i>Exploring the labyrinth: A guide for spiritual</i> | CPS with labyrinth Creative visualization Visualize the Inside |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
|----|---|--|--|
| | even greater results. | <i>healing and growth</i> (p.11). New York, NY: Broadway. | (TIM) |
| 8. | Walking the labyrinth is an opportunity to drop your constricted, time-bound self and move to the music of your own soul. Once you recover your own rhythm, you may find that your body wishes to move and express itself in new ways. | West, M.G. (2000). <i>Exploring the labyrinth: A guide for spiritual healing and growth</i> (p.21). New York, NY: Broadway. | Make it Swing, Make it Ring (TIM) |
| 9. | “That’s when I realized that to receive the body wisdom that can flow up during this mind-body-spirit experience of walking the labyrinth, it’s incredibly important to honor what you’re led to do. You never know what is going to bubble up, and you never know what’s going to further your own evolution. You can’t decide beforehand what’s going to be best for your own healing process when you walk the labyrinth.” Neal Harris | Harris, N. quoted in West, M.G. (2000). <i>Exploring the labyrinth: A guide for spiritual healing and growth</i> (p.22). New York, NY: Broadway. | CPS experience - all ideas are welcome Concept of trust the process - move where the process takes you Incubation - unconscious mind - Intuition |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
|-----|--|---|--|
| | | | Keep Open (TIM) Be Flexible (TIM) |
| 10. | As you work with the labyrinth you may find that it invites you, as it did me, to try new gaits, new movements, new dances with your own life. The more you can allow yourself to say yes to this invitation to dance in a new way within the labyrinth, the more you will find yourself hearing the same new music everywhere, inviting you to dance new and exciting steps in your relationships, your work, your creative life. | West, M.G. (2000). <i>Exploring the labyrinth: A guide for spiritual healing and growth</i> (p.24). New York, NY: Broadway. | Creative benefits of use of CPS, awareness of personal creativity Defer Judgment - Be Flexible (TIM) Keep Open (TIM) Make it Swing, Make it Ring (TIM) |
| 11. | When you're walking the labyrinth with others, a powerful mirror is held up before you that basically shows you how productive or unproductive are the attitudes, thoughts, belief systems and behaviors that you carry in everyday life," says Neal Harris. "It becomes a very powerful opportunity for personal transformation. You can look at these judgments and the belief systems they represent as you walk. | West, M.G. (2000). <i>Exploring the labyrinth: A guide for spiritual healing and growth</i> (p.26). New York, NY: Broadway. | CPS as tool for discovery, transformation and change Creative Habits / Attitudes |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
|-----|---|--|--|
| 12. | There's something very elemental about the labyrinth that speaks to who we really are at our deepest level, a much deeper level than the shallow one of modern society. | West, M.G. (2000). <i>Exploring the labyrinth: A guide for spiritual healing and growth</i> (p.42). New York, NY: Broadway. | CPS as a process to get at underlying issues, allows us to dig deeper. Dig Deeper (TIM) |
| 13. | The labyrinth invites us to show up. Our best response to this powerful invitation is mindful preparation for a walk. The more consciously we prepare for the walk, the deeper and more transformative the walk will be. Preparation can be a simple matter of taking a moment to stand at the entrance to the labyrinth, breathing and becoming clear about our intentions for walking. Preparation may also mean several days of thoughtful rumination as we get ready for a labyrinth retreat. | West, M.G. (2000). <i>Exploring the labyrinth: A guide for spiritual healing and growth</i> (p.125). New York, NY: Broadway. | Open Space Technology Mess Finding / Fact Finding / Problem Finding Incubation Preparation - Intent Presence |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
|-----|--|--|--|
| 14. | We must be willing to hear the truth as we walk into our intention. Sig Lonegren call the labyrinth a “hermetic tool.” He claims that Hermes, Greek messenger to the gods, is a powerful archetype for the labyrinth. “Hermes, as the messenger of the gods, goes back and forth from the physical to the spiritual realms,” says Lonegren. “Whatever your intention, when you send it out, Hermes brings back the message. It’s important to remember, though that Hermes is also the god of liars. This means you’ll sometimes get bogus answers while walking the labyrinth. You can ask a question and have such a powerful subconscious need for a particular response that you can’t hear anything else. If that’s the case, that’s the response that Hermes will bring you. If you’re after the truth, and you want Hermes to bring you the truth, you’ve got to put aside that need for a specific answer. | West, M.G. (2000). <i>Exploring the labyrinth: A guide for spiritual healing and growth</i> (p.126). New York, NY: Broadway. | Involvement / Detachment concepts from Synectics Make it Swing - Make it Ring (TIM) Keep Open (TIM) Combine and Synthesize (TIM) Put your ideas in context (TIM) |
| 15. | I wanted guidance on how to help untangle it... I became clearer about my part in the creation and maintenance of our difficulties. After that experience I have learned to ask myself while formulating an intention. “Am I really willing to know what I | West, M.G. (2000). <i>Exploring the labyrinth: A guide for spiritual healing and growth</i> (p.126 - 127). New York, | Accountability / Responsibility of individuals in creation of problems |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
|-----|---|--|---|
| | <p>know? Am I really willing to receive guidance that may lead me in a new direction? Is my commitment to knowing the truth greater than my commitment to having the answer be the one I'm demanding?"</p> <p>The more willing we are to hear truth, the greater the chances that we will receive guidance that leads us to greater healing and wholeness.</p> | NY: Broadway. | <p>Motivation - task Self Awareness Transformation Learning</p> <p>Keep Open (TIM)</p> <p>Breakthrough - Extend the Boundaries (TIM)</p> <p>Be Flexible (TIM)</p> <p>Make it Swing Make it Sing (TIM)</p> |
| 16. | <p>"What do I need more clarity on in my life?" "What feels unresolved?" "What does life (or God) seem to be inviting me to learn more about, or deal with, right now?" Breathe into the questions and be open to what comes up; it may be a very familiar issue or one you haven't given much thought to. Pay attention, though, to the energy of the issue or question: If it feels alive and juicy to you, it's a good one to walk with.</p> | West, M.G. (2000). <i>Exploring the labyrinth: A guide for spiritual healing and growth</i> (p.128). New York, NY: Broadway. | <p>Formulating the Challenge</p> <p>Keep Open (TIM)</p> <p>Be Aware of Emotions (TIM)</p> |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
|-----|--|---|---|
| | | | Put your Ideas in Context (TIM) Be Flexible (TIM) Make it Swing - Make it Ring Transformation Organizational Learning |
| 17. | <p>Possible intentions: A creative project. The labyrinth is a wonderful place to bring a creative project into, walking for guidance on how the project should be unfolding. Walking when you're creative is a very powerful way of dealing with blockages. After you gain clarity about the issue, think about how you can state it most concisely as an intention or question. Phrase it in a way that allows for the most open-ended exploration and</p> | <p>West, M.G. (2000). <i>Exploring the labyrinth: A guide for spiritual healing and growth</i> (p.129 - 130). New York, NY: Broadway.</p> | <p>CPS Thinking Skills - process Formulating the Challenge Statement Starters / Starting questions</p> |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
|-----|---|--|--|
| | learning. You can also phrase your intention as a question. I often prefer to ask questions, remembering that someone once told me that God doesn't ask us to know the answers but to love the questions. Loving a difficult question... rather than demanding an answer - allows for a deeper, more reflective part of our minds and hearts to be engaged, which ultimately opens the door for new answers and healing. | | Incubation Be Flexible (TIM) Keep Open (TIM) Barriers to Creativity |
| 18. | Begin your walk with an invocation for guidance and support from that being or principle in whose Light you walk; your Higher Power, a favorite god or goddess, the four directions, a spirit animal. This invocation can be verbal, as in a prayer; visual, bringing to your heart and mind a favorite image; or physical, a deep breath or bow. Acknowledge in your invocation both your intention and your commitment to the truth. When you are ready, step into the labyrinth. As you walk, let your intention or question sink more deeply into your heart and soul with each step. Responses and intuitions may come in the form of words, feelings, kinesthetic awareness, images, or just knowing. | West, M.G. (2000). <i>Exploring the labyrinth: A guide for spiritual healing and growth</i> (p.133). New York, NY: Broadway. | Incubation Process of priming the mind to resolve questions - intention Be aware of emotion (TIM) Let it Swing Let it Sing (TIM) Intuition Imagination Visualize it - Richly and Colourfully (TIM) |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
|-----|---|---|---|
| 19. | <p>Walking “open-minded” also means releasing expectations for how a walk will be. Not all walks will be life-changing, particularly if you settle into an ongoing relationship with a labyrinth.</p> <p>Get rid of your preconceived notions - advises Jean Lutz of the Labyrinth Letter. “Take the labyrinth walk for what it is for you.” Don’t bring expectations into it. Get out of your own way!</p> <p>Paradoxically, it is only by learning to let go of expectations and outcome in the labyrinth that the most powerful work can happen.</p> | <p>West, M.G. (2000). <i>Exploring the labyrinth: A guide for spiritual healing and growth</i> (p.137 - 138). New York, NY: Broadway.</p> | <p>In explaining process of using CPS, exploring creativity, people are often instructed to “get out of your own way”.</p> <p>CPS Thinking Skills Model - enter into model based on thinking you need - CPS doesn’t always generate life changing results - it could simply support your thinking at a particular time Keep Open (TIM) Be Flexible (TIM) Elaborate - but not excessively (TIM) Putting ideas in</p> |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
|-----|---|--|--|
| | | | context (TIM) Difference between intentions vs. expectations Involvement / detachment - Synectics Set intention, see what happens, let things flow - learn from it - Flow concepts Organizational learning |
| 20. | From an early age we are trained to belittle our creative efforts. Almost all of us find ourselves creatively challenged from time to time, finding it hard to believe in our God-given creative gifts. We are all creative and intuitive. Our creativity and intuition | West, M.G. (2000). <i>Exploring the labyrinth: A guide for spiritual healing and growth</i> (p.142). New York, NY: Broadway. | Value placed on creativity Socialization to support doing things the “right way” Creative habits / attitudes |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
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| | <p>are like a radio signal that is always transmitting from a source deep inside of us. However, early parental messages, school, and our culture overlay a thick band of white noise on that signal. We mistakenly believe we are neither creative nor intuitive, because all we perceive is the static. When we clear out the static we can hear that inner signal, clear and true.</p> <p>The labyrinth is a powerful way to clear out the static and recover the signal. During walking, the attention is turned inward, the mind is stilled, and everyday concerns are released, creating the perfect setting for creative and intuitive juices to flow. In the labyrinth we have a chance to think radically new thoughts, dream new dreams, explore uncharted creative territory. What sort of creativity can the labyrinth foster? Walking the labyrinth can be used to:</p> <ul style="list-style-type: none"> ▪ Ask for inspiration for a new poem, painting, hobby project ▪ Plan a festive meal ▪ Rehearse a presentation ▪ Create a new project proposal for work | | <p>Self-actualization</p> <p>Assumptions of creativity Creative environment (time and space also)</p> <p>Barriers to Creativity</p> <p>Creative Products / production</p> <p>Be Flexible (TIM) Keep Open (TIM)</p> <p>Flow Meditation link to creativity - MacDonald</p> <p>Imagination CPS process gets us</p> |

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| | <ul style="list-style-type: none"> ▪ Practice brainstorming and creative problem solving ▪ Dream new dreams for your life, personally, vocationally, and spiritually ▪ Bring those dreams into reality | | <p>access to thinking we wouldn't otherwise have</p> <p>Formulating the challenge - complex / new situations Generate Ideas - brainstorming tools - ideation</p> <p>Solution Development and Implementation Elaborate - but Not Excessively (TIM)</p> <p>Practice the art of the possible - Creative Attitudes / Habits</p> <p>Imagination</p> |

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| 21. | <p>The labyrinth is the perfect “gestator” for creativity. Truly creative ideas emerge from deep within our hearts and souls, not from our everyday minds. Gestating a creative idea - just like gestating a child - requires a great deal of waiting and receptivity. The labyrinth can be a womb for our own creativity; the more time we spend walking it the more ideas and creativity will be birthed.</p> <p>Intuitions and creative ideas are like evanescent bubbles rising up from deep within our souls. Even though they seem strong and present when we first receive them, they become increasingly more difficult to access as we move back into our “regular” state of consciousness after leaving the labyrinth.</p> <p>Get a small notebook and carry it with you during your labyrinth walks to record your ideas, thoughts and inspirations. Look for a notebook or journal that easily opens flat and is convenient to write in without having to place it on a hard surface.</p> <p>Ideas and inspiration can come thick and fast while you’re walking, as you will discover.</p> | <p>West, M.G. (2000). <i>Exploring the labyrinth: A guide for spiritual healing and growth</i> (p.143). New York, NY: Broadway.</p> | <p>Incubation Keep Open (TIM) Ideation Intuition - other than conscious mind Eureka - aha moments</p> <p>Idea / information management - importance of capturing and writing ideas / insights for later use</p> <p>Ideation - If you follow guidelines for divergence and quiet the censor</p> |

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| 22. | <p>Whatever method you choose, remember how important it is to record thoughts, images, impressions. I can't tell you how many times I have received a great idea while walking, and, sure I'd remember it simply because it was such a great idea or turn of phrase, didn't record it. When I tried to recall it several hours later, I would find to my chagrin that it had simply evaporated.</p> <p>When you walk in the labyrinth to foster creativity, the most important task is defining your intention. As mentioned before, we shape the quality of the guidance we receive by the clarity of our intentions. What is it that you really need? What is your dream: A new painting? An office dilemma solved? New vocational or personal goals?</p> <p>Clarifying your intention begins the gestation period, when we allow the project, idea, or dream to drop below our conscious awareness and "incubate", much as a mother hen incubates her eggs so that they may hatch. Walking the labyrinth is like mini-incubation: By engaging our bodies in outward movement, we are allowing the intention or question to drop deep into our</p> | <p>West, M.G. (2000). <i>Exploring the labyrinth: A guide for spiritual healing and growth</i> (p.144). New York, NY: Broadway.</p> | <p>Idea / Information management Eureka - aha! Moments</p> <p>Following a disciplined, structured process for creativity - CPS</p> <p>Idea capture</p> <p>What is most important task in CPS? Defining the question to be resolved - this clarifies and sets the intention.</p> <p>Conscious / unconscious processing - Incubation - whole brain thinking</p> |

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| | <p>psyches so that our souls may warm it and bring forth new life in response.</p> | | <p>Link of intention to start of incubation process - link of conscious to other than conscious mind processing - using whole mind in resolving problems - however also says clarifying begins gestation period - what is it ? - the act of forming an intention or the act of clarifying the intention</p> <p>Clarification</p> <p>Conscious vs. other than conscious awareness - conscious</p> |

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| | | | awareness of need to move other than conscious into gear |
| 23. | <p>When you've got your intention or question, walk to your labyrinth with your journal. Prepare in any way you'd like: light candles, breathe, stretch, anything that allows you to relax and be present.</p> <p>State your intention or question at the entrance to the labyrinth invoking if you wish any spiritual guidance. Begin walking, breathing and carrying your intention in your heart. Be open for images, intuitions, snatches of songs, feelings and words, all of which may be responses to your intention or question.</p> | <p>West, M.G. (2000). <i>Exploring the labyrinth: A guide for spiritual healing and growth</i> (p.144). New York, NY: Broadway.</p> | <p>Preparation Relaxed attention</p> <p>Keep Open (TIM) Be Aware of Emotion (TIM)</p> <p>Presence</p> <p>Sets the context in which we are working - we carry our intention / question through the CPS process</p> |
| 24. | <p>Since creative intuition can be so ephemeral, note impressions as they come to you, even if they don't make sense at the time. The walk is not necessarily the time for making sense of creative guidance, though you may do so if it feels right and</p> | <p>West, M.G. (2000). <i>Exploring the labyrinth: A guide for spiritual healing and growth</i></p> | <p>Quiet the censor Defer judgment</p> <p>Be Open (TIM)</p> |

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| | <p>doesn't disengage you from your intuitive process. Otherwise, continue to breathe, walk, and remain open to the voice of intuition within you. When you get to the center, record any impressions if you haven't already done so. If you'd like, you can ask your wisest Self or Spirit, "how does this image, song, feeling, reveal guidance for my intention?" and begin journaling.</p> <p>Another way to experiment with guidance when you reach the center is to write a letter from your wisest Self to your small self in response to your intention or question. Don't edit as you go or stop and think about what you're writing. The point, in any journaling designed to tap into your own guidance and intuition, is to get out of your own way. You can read and think about what you've written after you've finished writing.</p> | (p.145). New York, NY: Broadway. | <p>Separate divergent / convergent thinking</p> <p>Combine and synthesize (TIM)</p> <p>Capture ideas for review later</p> <p>Stream of consciousness writing - much like morning pages concept - brainwriting</p> |
| 25. | <p>If you're feeling stuck, walk the labyrinth with the question "Why am I blocked right now?" Put aside any preconceived notions about why, and open your heart and mind to what comes through. Remember to take your journal with you; you may receive some information that is challenging or surprising, and easy to "forget".</p> | <p>West, M.G. (2000). <i>Exploring the labyrinth: A guide for spiritual healing and growth</i> (p.146). New York, NY: Broadway.</p> | <p>Barriers to creativity</p> <p>Formulating the Challenge</p> <p>Clarification</p> <p>Ideation</p> |

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| | Other questions to ask when blocked - “What in my life needs to change in order to keep the creative juices flowing?”, “How can I honour my own creativity more?” | | Keep Open (TIM) Be Flexible (TIM) Be Aware of Emotions (TIM) Put it into Context (TIM) Look at it Another Way (TIM) Creativity awareness Capture ideas - alludes to some form of brainstorming |

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| 26. | <p>Working with affirmations is a powerful way to foster creativity. Most of us grow up with limiting beliefs about our creativity. Affirmations can introduce new information into an outdated and too-small belief system about our own capacities and gifts. Walking with affirmations in the labyrinth is also a very quick way to discover what your own internal destructive beliefs are about your own creativity.</p> <p>Sample affirmations</p> <ul style="list-style-type: none"> ▪ I welcome my full creative powers ▪ I am an open channel for creativity to flow through ▪ Creativity brings me joy and life ▪ My creativity blesses me and all those I love <p>Walking with an affirmation can quickly flush out whatever is blocking your creativity. If an objection comes up to your affirmation, you can either note the objection gently, breathe into it, and let it go, or turn your attention to the objection if it has enough charge for you.</p> <ul style="list-style-type: none"> ▪ Use Why what's stopping you? to flush out the reasons for a block | <p>West, M.G. (2000). <i>Exploring the labyrinth: A guide for spiritual healing and growth</i> (p.147). New York, NY: Broadway.</p> | <p>Other approaches to creativity</p> <p>Beliefs and values - Creative Habits / Barriers to Creativity</p> <p>Creativity Awareness</p> <p>Affirmations - effective in shifting beliefs?</p> <p>Be Open (TIM)</p> <p>Be Aware of Emotions (TIM)</p> <p>Look at it Another Way (TIM)</p> <p>Elaborate - But Not</p> |

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| | | | Excessively (TIM) Highlight the Essence (TIM) Combine and Synthesize (TIM) Ladder of Abstraction / Webbing tool / process |
| 27. | A Visionary Life - Marc Allen - "In an easy and relaxed manner, in a healthy and positive way, in its own perfect time." This affirmation directly challenges old beliefs about creativity being a struggle. As I walk with this affirmation in the labyrinth, my body and soul learn about relaxing into and trusting the creative process. | West, M.G. (2000). <i>Exploring the labyrinth: A guide for spiritual healing and growth</i> (p.148). New York, NY: Broadway. | Creative attitudes / habits Barriers to creativity |
| 28. | Our blocks to our creativity are also blocks to our ability to dream wonderful dreams for our lives and bring those dreams into reality. Most of us not only feel that we can't open to our full creativity, we also feel that we can't allow ourselves really | West, M.G. (2000). <i>Exploring the labyrinth: A guide for spiritual healing and growth</i> | Barriers to Creativity Imagination |

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| | <p>to envision what we want for our lives, our relationships and our work.</p> <p>Our life itself is the ultimate creative act. The greatest creativity we can manifest is co-creating with Spirit, the dreams of our lives into physical reality. Check out <i>The Source</i>, publication from Grace Cathedral - their labyrinth newsletter.</p> <p>Life is a creative journey. We can just let life happen to us, or we can fully participate as co-creators with Spirit. The question is, what kind of life do I want? I have the capacity to shape my experience of life. And I know that I do not do it alone.</p> <p>The labyrinth is where, free from old self-definitions of what we have been or pressures of what we should be - we can allow the flowering of who we're meant to be. Until we know what we dream for, yearn for, we can't work with Spirit to manifest it. We can walk in the labyrinth with such intentions as:</p> <ul style="list-style-type: none"> ▪ What is my high dream for my life, my heart's desire? ▪ If I won the lottery and money and time were no | (p.149). New York, NY: Broadway. | <p>Creativity Awareness</p> <p>Change / Transformation</p> <p>Taking responsibility to build life we want - Fritz</p> <p>Collaboration</p> <p>Keep Open (TIM) Visualize it (TIM)</p> <p>CPS Thinking Skills Model - Transforming phase</p> |

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| | longer issues, what would I do that would bring me joy, creative fulfillment, life? | | |
| 29. | <p>Neal Harris - you can use the labyrinth as a “playground of the Spirit” to help manifest your heart’s desire</p> <p>Manifesting in this way is not an act of will or “forcing” the universe to give you what you want. It is about attuning to your dreams, getting out of your own way, and allowing the energy of your clarity to help manifest your dream if it is for your own highest good.</p> <p>The manifestation walk helps put your body and soul in alignment with your vision in a powerful way. Find a place to be quiet and center in. Close your eyes, take several deep breaths, and ask for a symbol of your heart’s desire. When you receive the symbol, draw it or simply write the word for it on a slip of paper. Then go out to your labyrinth and pace the symbol in the center.</p> <p>Return to the entrance and ask for help in symbolically attaining</p> | <p>West, M.G. (2000). <i>Exploring the labyrinth: A guide for spiritual healing and growth</i> (p. 150 - 151). New York, NY: Broadway.</p> | <p>Play and creativity - Serious Play Fritz Creative Tension model Imagination</p> <p>Intention</p> <p>Put Your Ideas in Context (TIM)</p> <p>Body-mind connection Whole brain - left / right function Intuition - other than conscious mind</p> <p>Keep Open (TIM)</p> |

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| | <p>your goal and becoming aware of whatever hinders you, internally or externally, from reaching that goal. Walk mindfully toward the center, staying aware of how it feels, body and soul, to walk toward your goal. As you walk, notice what feelings surface: excitement? Anxiety? Anger? Fear? Relief? Joy? Breathe into each one, acknowledging it, and continue your walk. Let yourself really feel it; move to it if you wish: skip for joy, crouch in fear.</p> <p>Let your body and soul direct you in how you get to the center and to your dream. Don't reach the center until you're really ready to embrace your dream. Once in the center, pick up your symbol. Look at it; breathe into it. Imagine bringing the symbol, and your dream, into your heart. Welcome it into your life. Stay with this until you feel as if you now carry this symbol in your heart. Notice how you carry yourself differently with the symbol inside you.</p> <p>When the symbol feels integrated, you can either leave the piece of paper at the center of the labyrinth as an altar offering, or carry it out with you. Now walk out from the</p> | | <p>Be Aware of Emotions (TIM)</p> <p>Visualize the Inside (TIM)</p> <p>Make it Swing - Make it Sing (TIM)</p> <p>Get Glimpses of the Future (TIM)</p> <p>CPS Thinking Skills Model - Visionary Thinking</p> |

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| | center. Imagine walking into your own life with this dream come true, as if it had already happened. Notice how you walk differently with this dream now a reality. | | |
| 30. | <p>Commitment to a dream opens doors that otherwise might remain shut. Commitment to a dream or a goal, just as in commitment to an intimate relationship, allows depths to unfold and synchronicities to occur. Often life begins to move dreamward only after a firm heart commitment has been made.</p> <p>Making a commitment to a dream will flush out any inner blocks to its realization so that you can deal with them consciously rather than have them drive you at an unconscious level. You can use the labyrinth as a way of affirming your commitment to your heart's desire and releasing any internal roadblocks you carry to realizing your dreams.</p> <p>To begin the "commitment walk", first take some time to reflect on what you are committing to, and why. Explore how realizing this dream will not only make you a better person but help others around you as well. More detail Page 152</p> | <p>West, M.G. (2000). <i>Exploring the labyrinth: A guide for spiritual healing and growth</i> (p.151). New York, NY: Broadway.</p> | <p>Imagination Actualization / Plan for Action</p> <p>Barriers to Creativity</p> <p>Put it into Context (TIM)</p> <p>Whole mind - conscious vs. unconscious</p> <p>Intention</p> <p>Fritz - Creative Tension Model</p> <p>Dreamtime</p> |

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| 31. | The more we can foster both creativity and intuition in the labyrinth, the freer we shall be to inhabit our highest and finest dreams for our lives. | West, M.G. (2000). <i>Exploring the labyrinth: A guide for spiritual healing and growth</i> (p.153). New York, NY: Broadway. | Imagination Intuition Fritz - Creative Tension Model Self-Actualization |
| 32. | <p>Finding the flow of your creative process is a spiritual path. And this path reveals itself as we align with the organic unfolding in our daily lives. You can find your own rhythm of unfolding as you trace the labyrinth.</p> <p>Through responding to our unique pulsation, our own original rhythm, we find we are able to come into the present moment. It is as if we are looking into a creek that contains clear and flowing water. As we look into the water, we see life around us reflected back to us. If we hold those images as part of us, they begin to take on unexpected but welcome shapes and forms, piecing together a new reality.</p> <p>The labyrinth is a place where we can enter our own natural</p> | Artress, L. (2000). <i>The sand labyrinth: meditation at your fingertips</i> (p. 26). Boston: Periplus Editions (HK) Ltd. | <p>Flow</p> <p>Creative Process</p> <p>Creativity Awareness</p> <p>Self-Actualization</p> <p>Put it into Context (TIM)</p> <p>Combine and Synthesize (TIM)</p> |

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| | <p>flow. It can take us down a stream of associations that are uniquely our own and help us identify what it is within us that longs to be put into form in the outer world. It may be a vision for a new program for kids at risk, it may be a section of a book, or it may be a sense of spaciousness inside that allows an act of kindness toward a stranger.</p> <p>Do not hurry, or dally. Just allow yourself to open to your own interior rhythms, to enter your flow and find the unique and original pulsation that calls you to be truly yourself. There you will find wisdom.</p> | | <p>Get Glimpses of the Future (TIM)</p> <p>Fritz - Creative Tension Model</p> <p>Check & Torrance work on Creativity & Spirituality</p> <p>Presence</p> |
| 33. | <p>Searching for our sealed orders [purpose] is very much like being on a treasure hunt - a game many of us played as children. You cannot move further in the hunt without the next clue. You must find the clue and then follow it through until it leads to the next clue. This is true in the search for our sealed orders as well. You must pay attention to what is before you to find the clue. Our imaginations must be open so the clue speaks to us. Once we find the clue, we need to crack open the hidden meaning in order to harvest the wisdom contained</p> | <p>Artress, L. (2000). <i>The sand labyrinth: meditation at your fingertips</i> (p. 40). Boston: Periplus Editions (HK) Ltd.</p> | <p>Play Imagination Explore the Challenge Creative Process for insight</p> <p>Keep Open (TIM) Put it into Context (TIM)</p> |

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| | <p>within. And so, each step of the way is discovered, Joseph Campbell's famous quote "follow your bliss" is not bad advice, for within that bliss is a clue.</p> <p>It is interesting to note that the word "clue" came directly from the labyrinth, for originally the turns were called "clews". So, if you don't have a clue as to where you are going, the labyrinth can offer you many "clews" and bring your path into focus. It can open your imagination - if you allow it - so you begin to see your world in a symbolic way.</p> | | <p>Combine and Synthesize (TIM) Highlight the Essence (TIM)</p> <p>Self-Actualization Speaks to how information is revealed / discovered in CPS Process Visualize it (TIM)</p> |
| 34. | <p>As we start to move through the labyrinth and come into the present moment, we can begin to see our lives in a larger context. All the pressure is off and we can surrender to the path, discover a deeper capacity of breathing, and come into our own unique rhythm.</p> <p>The reason that so many of us feel lost and are searching is that we judge what we do experience through the filters of which we are rarely even aware, such as: "what will people think?" or</p> | <p>Artress, L. (2000). <i>The sand labyrinth: meditation at your fingertips</i> (p. 64). Boston: Periplus Editions (HK) Ltd.</p> | <p>Put it into Context (TIM) Keep Open (TIM)</p> <p>Self-Actualization Creativity Awareness Barriers to Creativity</p> |

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| | <p>“my experience isn’t as profound as hers”. These kinds of thoughts stop us from valuing our own experience. It is so important as we walk our life’s path, that we learn to trust our own experiences, not discount them or invalidate them because they do not compare to other people’s experiences.</p> <p>Truth be told, no one of us knows where we are going in life. We feel vulnerable to the unexpected turns that occur - such as a sudden death or loss of a job - that are out of our immediate control. To experience our path is to acknowledge the possibility that “something greater” is attempting to live itself out through our lives. On the labyrinth, as in our lives, we must simply learn to value our own presence. The feeling of not knowing where we are going can challenge our need for control and order in our lives. Sometimes our linear minds become so confounded that we want to give up the exercise of moving through the labyrinth.</p> <p>But as we continue to move through the labyrinth, we begin to realize that there is mystery to life. There is a hidden process behind the everyday external world that we do not notice when</p> | | Tolerance for Ambiguity |

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| | we are attached to the flat-bottomed reality that we move about in everyday. Valuing our experience, just as it is, is a key to opening the Mystery held within everyday life. | | |
| 35. | Labyrinth, an ancient mystical tool that can help us prepare ourselves for the “transformation of human personality in progress” and accomplish a “shift in consciousness” | Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. x). New York: Riverhead Books. | Preparation Transformation / Change Paradigm shifts |
| 36. | I moved from curiosity to skepticism to profound respect for the uncanny gifts of insight, wisdom and peace the labyrinth offers. It connects us to the depths of our souls so we can remember who we are. Fundamental working question or principle - “how do I help people, including myself, to change?” | Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. xi). New York: Riverhead Books. | Curiosity Mind-body connection Self-Actualization Insight Change Leadership |
| 37. | Based on the circle, the universal symbol for unity and wholeness, the labyrinth sparks the human imagination and | Artess, L. (1995). <i>Walking a sacred path:</i> | Imagination |

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| | <p>introduces it to a kaleidoscopic patterning that builds a sense of relationship: one person to another, to another, to many people, to creation of the whole. It enlivens the intuitive part of our nature and stirs within the human heart the longing for connectedness and the remembrance of our purpose for living.</p> <p>Give yourself the gift of suspending your usual patterns of belief and judgment while you read <i>Walking a Sacred Path</i>. The labyrinth captures the essence of the medieval reality: a highly sensate world that was not plagued with so many splits between reason and imagination, thought and feeling, psyche and spirit. Be patient. This new territory may seem foreign at first.</p> | <p><i>Rediscovering the labyrinth as a spiritual tool</i> (p. xii). New York: Riverhead Books.</p> | <p>Systems Theory</p> <p>Put it into Context (TIM)</p> <p>Self-Actualization</p> <p>Quiet the Censor - Defer judgment</p> <p>Body-mind connection</p> |
| 38. | <p>The labyrinth is an archetype of wholeness a sacred place that helps us rediscover the depths of our souls.</p> | <p>Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 3). New York: Riverhead Books.</p> | <p>Open Space Technology</p> <p>Self-Actualization</p> |

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| 39. | “I see the labyrinth as a gift. It is grace busting into our experience to help us be the co-creators we are instead of the “creation-destroyers” we have become. ... I see the labyrinth as proof that at one time human beings were in touch with the right side of their brain. They were able to honor things that could not be explained by reason. | Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 11). New York: Riverhead Books. | Shadow side of Creativity Right - Left brain function Intuitive acceptance vs. Rational explanation |
| 40. | Guidance can come in many, many ways. It comes through synchronistic meetings, through being fully present in one moment of time, through informal ritual where one spoken word can break open a riddle that has stumped us for months. ... through forms patterns, and symbols that impart sacred meaning. | Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 13). New York: Riverhead Books. | Incubation Intuition - Other than Conscious mind Keep Open (TIM) Put your ideas into Context (TIM) Creative Environment Presence |

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| 41. | <p>The labyrinth stands with a tradition that recaptures the feminine sense of the Source. It utilizes the imagination and the pattern-discerning part of our nature. It invites relationship and offers a whole way of seeing.</p> <p>The feminine must be enlivened and welcomed back into our male-dominated world so integration can begin to occur - between feminine and masculine, receptive and assertive, imagination and reason.</p> | <p>Artes, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 14). New York: Riverhead Books.</p> | <p>Imagination</p> <p>Other than conscious mind</p> <p>Whole brain thinking - balance of rational vs. intuitive thinking</p> <p>Put it into Context (TIM)</p> <p>Combine and Synthesize (TIM)</p> |
| 42. | <p>They would have told me that in an important sense god was a product of creative imagination, like the poetry and music that I found so inspiring.</p> <p>The product of the creative imagination, found inside ourselves, not “out there” or above us - this is what people are discovering in the labyrinth. It is a container for the creative imagination to align with our heart’s desire, it is a place where we can</p> | <p>Artes, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 16 - 17). New York: Riverhead Books.</p> | <p>Imagination</p> <p>Self-Actualization</p> <p>Creative Products</p> <p>Creative Environment</p> <p>Open Space</p> <p>Technology - creating the facilitation space</p> |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
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| | profoundly, yet playfully, experience our soul's longing and intention. | | |
| 43. | Why does the labyrinth attract people? Because it is a tool to guide healing, deepen self-knowledge and empower creativity. Walking the labyrinth clears the mind and gives insight into the spiritual journey. It urges action. It calms people in the throes of life transitions. It helps them see their lives in the context of a path, a pilgrimage. (the path to discovery) ...realize they are not human beings on a spiritual path, but spiritual beings on a human path. To those of use who feel we have untapped gifts to offer, it stirs the creative fires within. ... The experience is different for everyone because each of use brings different raw material into the labyrinth. We bring our unique hopes, dreams, history and longings of the soul. | Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 20 - 21). New York: Riverhead Books. | Self-Actualization Creativity Awareness Insight / Illumination Change / Transitions Put Your Ideas in Context (TIM) Look at it Another Way (TIM) |
| 44. | The connection with spirit is possible within the wondrous container of the labyrinth. As thoughts dispel, we invite into our awareness an open-minded attention. The consciousness moves out of focus the events in our lives and allows us to see that it is the invisible moments between the events that are important. | Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 22). New York: Riverhead Books. | Relaxed Attention Keep Open (TIM) Put Your Ideas in Context (TIM) |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
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| | The labyrinth will guide us through the troubles of our lives to the grand mysterious patterns that shape the web of creation. It will lead us toward the Source and eventually guide us home. | | Look at it Another Way (TIM) Highlight the Essence (TIM) CPS as change navigation tool |
| 45. | <p>All the great world religions contain teachings that articulate the journey of the spiritual seeker; the path one must walk in order to grow in compassion and respond to the world with clarity and wisdom</p> <p>In essence, the task is to grow the “substance of the soul”. In Buddhist teachings this is called the path to Enlightenment. In the Hindu tradition moksha (freedom) is sought. And in Christianity, union with God through self-knowledge is the end point.</p> <p>Characteristically, the West has emphasized action in the world</p> | Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 23 - 24). New York: Riverhead Books. | <p>Land’s Transformation Theory Change / Transition</p> <p>Creativity Awareness</p> <p>Self-Actualization</p> <p>Creative Environment - need to balance rational with intuitive - create time and space</p> |

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| | <p>with little recognition of contemplation. The East has done the opposite, placing greater value on meditative spirituality. But as Eastern teachings become transplanted in Western soil, we are beginning to appreciate the worth of turning inward.</p> <p>We each need to take stock of ourselves. We need to be shaken out of our complacency and begin to use our short time here creatively so we don't look back in regret. And if we come up missing, our hope lies in finding the strength to change.</p> | | <p>to think</p> <p>Creative habits / attitudes</p> |
| 46. | <p>We plant the seed of silence in ourselves by quieting the mind. Experiencing the silence within is like opening a hidden door to the soul.</p> <p>The path of silence demands a disciplined concentration that many of us do not have the ability to sustain amid the chaos of our stressful lives. The amount of stress we are under makes it crucial that we find a method of meditation. If we do not develop this outlet in our lives, we have no way to reach the spaciousness within that allows us to move with the flow of our complex world.</p> | <p>Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 25). New York: Riverhead Books.</p> | <p>Creative Environment - time and space</p> <p>Mind-body connection</p> <p>Make it Swing - Make it Sing (TIM)</p> <p>Keep Open (TIM)</p> <p>Flow</p> |

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| | The labyrinth can be a tremendous help in quieting the mind, because the body is moving. Movement takes away the excess charge of psychic energy that disturbs our efforts to quiet our thought processes. | | Link between Mediation & Creativity |
| 47. | We need to reach a level of consciousness where we are not flooded with extraneous thought. We want to be open to our experience, to enter a receptive state that allows images to appear. Images may seem like self-conscious actors being pushed out from behind the curtains onto our inner stage, until they get used to being invited to communicate with us. These images then may remain singular and silent before us or they may unfold within our soul's eye. The imagination guides the thoughts that occur in relation to the image, rather than the imagination being guided by the thought process as in everyday consciousness. | Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 25). New York: Riverhead Books. | Flow Visualize it (TIM) Creative Environment - (internal / external) Meditative state - creativity link Imagination Rational vs. Intuitive - Right vs. Left brain function |
| 48. | The mind, when quieted and expanded beyond everyday consciousness, opens a path to the sacred through the gift of imagination. Images offered up through our creative | Artess, L. (1995). <i>Walking a sacred path: Rediscovering the</i> | Meditative state - creativity link |

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| | <p>imaginations can help us heal our broken psyches, and discover new capacities.</p> <p>...[meditation that uses images is viewed] is less reliable because it involves the imagination. ... this attitude is based on an early translation of the word <i>imagination</i>. The Greek word for imagination is <i>fantasia</i>, which translates as “fantasy”. Fantasy and imagination came to be seen as one and the same. “The imagination,” writes Alan Ecclestone, “brings the whole soul into activity, unlike fantasy which is one-dimensional: it plays with things without paying anything for them. Fantasy is not costly whereas the imagination is strenuous. Holding things together is hard work”.</p> | <p><i>labyrinth as a spiritual tool</i> (p. 27). New York: Riverhead Books.</p> | <p>Imagination</p> <p>Transformation</p> <p>Self-Actualization</p> <p>Enjoy and Use Fantasy (TIM)</p> |
| 49. | <p>The hope is for self-knowledge and knowledge of ones’ relationship with the Divine. This is the path that is energetically imbedded in the labyrinth design.</p> <p>“Mysticism - in a very broad definition - is the experience of communion with Ultimate Reality.” Fritjof Capra & David Steindl-Rast</p> <ul style="list-style-type: none"> • Purgation, the walk from the entrance of the labyrinth to its | <p>Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 29 - 30). New York: Riverhead Books.</p> | <p>3 stage process - Formulating the Challenge, Generating Ideas, Transformation - evident in 3 stages of labyrinth process</p> |

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| | <p>center, represents the first part of the mystical path. Purgation is an archaic word, from the root “to purge” - to release, to empty, to quiet. ... We let go of the things that block communication with our Higher Power. We relinquish the things that we attempt to control.</p> <ul style="list-style-type: none"> • Illumination, the second stage of the Threefold Path, may be found in the centre of the labyrinth. Usually it is a surprise to reach the center because the long winding path seems so “illogical”. We don’t know we’re there until we’re there, which is often true in life. Being fully present in the moment is the key to realizing the potential of time. After we have quieted the mind on the labyrinth’s path, the center is a place for meditation and prayer. • Here people find insight into their problems; their lives are illuminated. We may come to clarity in the center. If we enter with an open heart and mind, we will be able to receive what is there for us. • Union begins as we leave the center of the labyrinth, following the same path back out that brought us in. In this stage, our meditation often produces a grounded, empowered feeling. ... third stage of the walk gives them a | | <p>Self-Actualization Creativity Awareness Problem Definition Creative Environment - time and space</p> <p>Purgation - I called Clearing - concept of Preparation / Heighten Anticipation</p> <p>Illumination - I called Insight - Meditation - Creativity link - Dig Deeper</p> <p>Union - I called Integration - Take it out to the future</p> <p>Produce and Consider</p> |

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| | <p>way of integrating the insight they have gained. Others feel that it stokes the creative fires within. It energizes the insight. It invites us, empowers us, even pushes us to be more authentic. It gives us confidence to take risks as we manifest our gifts in the world</p> <ul style="list-style-type: none"> • Union means communing, or communion with the Holy. In the mystical tradition of the Middle Ages, it meant being completely absorbed by God. <p>Our times present a ... challenge. We are struggling to find a balance between our work, sleep, family and friends, leisure and attention to our spiritual lives. The lack of structured communities that share work responsibilities and the highly individualistic nature of our society make the task of finding balance even more difficult.</p> | | <p>Many Alternatives (TIM) Put Your Ideas into Context (TIM) Keep Open (TIM) Be Flexible (TIM) Be Aware of Emotions (TIM) Put Your Ideas in Context (TIM) Combine and Synthesize (TIM) Enjoy and Use Fantasy (TIM) Visualize the Inside (TIM) Breakthrough - Extend the Boundaries (TIM) Produce and Consider Many Alternatives (TIM) Visual it - Richly and Colorfully (TIM)</p> |

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| | | | Make it Swing - Make it Ring (TIM) Combine and Synthesize (TIM) Get Glimpses of the Future (TIM) Reflection Wallas problem solving model Risk-Taking Creative environment Authenticity Presence Open Space Technology |

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| 50. | <p>Today, without any reliable structure directing us, the way to union needs to be rethought. Our times call for most of us to be outer-directed. The majority of people involved in spiritual transformation are searching for a path that guides them to serve the world in an active, self-aware, compassionate way.</p> <p>The third stage of the labyrinth walk empowers the seeker to move back into the world, replenished and directed. This is what makes the labyrinth a particularly powerful tool for transformation. It helps mend the split between contemplation and action that has hindered spiritual work in the world.</p> <ul style="list-style-type: none"> • ...”the path of purgation and the path of union are the same path!” | <p>Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 31). New York: Riverhead Books.</p> | <p>Change / Transformation</p> <p>CPS as a structure to reliably direct us in being outer-directed and inner directed</p> <p>Meditation - creativity link</p> <p>Concept of Reflection to Action</p> <p>Self-Actualization Creativity Awareness Systems thinking</p> <p>Formulate the Challenge and Plan for Action - are they</p> |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
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| | | | similar in approach? Context - lab in and out on same path - in both cases of Explore the Challenge and Plan for Action we could be doing similar things - statement starters evident in both, diverge / converge in both - definition requirements - what to resolve and why in Explore the Challenge vs. How to Resolve and What else it means 4MAT CPS Thinking Skills Presence |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
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| 51. | <p>Psychological healing is one of the most pressing issues of our time. Many of us carry psychological and spiritual burdens from our past that hinder us in the present.</p> <p>When we are carrying the burdens of the past, our relationships suffer and our creativity is limited. The labyrinth can provide a safe container for shedding these burdens.</p> <p>Each experience in the labyrinth is unique and many are healing.</p> | <p>Artes, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 35). New York: Riverhead Books.</p> | <p>Barriers to Creativity</p> <p>Self-Actualization Creativity Awareness</p> <p>Creative Environment - time and space</p> <p>Past is not an indication of future creative activity</p> <p>Organizational insights / learnings = healing - when discovered through balanced thinking processes Open space technology</p> |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
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| 52. | Forgiveness is frequently the bridge between psychological and spiritual healing. Inner absolution sometimes occurs in the labyrinth. We may feel freed from guilt and released to greet the future that celebrates the gift of life. | Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 38). New York: Riverhead Books. | Prime Directive - “Regardless of what we discover, we understand and believe that everyone did the best job he / she could, given what he / she knew at the time, his or her skills and abilities, the resources available and the situation at hand” Mistakes Defer Judgment Debrief questions |
| 53. | We long to be co-creators with the powerful forces of Light that guide human experience. Many people find their way to the labyrinth in the process of searching for their own special talents. They come for insight | Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual</i> | Self-Actualization Barriers to Creativity Imagination Paradigms |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
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| | <p>into how their unique skills can serve the world. Spiritual restlessness is rampant because many of us feel that we are not using our gifts. Our educational system rarely helps us find a place where we can make a true contribution to society. Choice of profession has become foremost a decision about providing financial security for our families. The American Dream is about security, not about the force of passion that can serve as the guiding principle for our lives.</p> <p>There are hundreds of thousands of us ill-suited to the work we are doing, searching unsuccessfully for passion in our work. We are longing to contribute creatively to our society, to help heal the planet. This is not a job training issue, it is a soul-level issue. Whether or not we stand within a religious tradition, there is a desire within each person to create and to contribute in a way that gives satisfaction. This is the longing of co-creation, the search for wholeness through service.</p> | <p><i>tool</i> (p. 39). New York: Riverhead Books.</p> | <p>Innate creativity Passion</p> |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
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| 54. | The labyrinth is a transformational tool. | Artes, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 40). New York: Riverhead Books. | Change / transformation Transformational thinking - CPS Creativity tool |
| 55. | Getting to know our shadow is perhaps the most important spiritual work we can do at this time. The ego develops a certain identity and when thoughts, feelings, or behaviors contradict that identity, it may simply disown them. Often the only hint that we are fighting our shadow is a feeling that we are being stuck. We are not growing and maturing as we had hoped. The shadow is the scrap pile of rejected emotions that are stored beneath our conscious awareness. But the shadow creates an energy of its own, gaining more power the longer it is denied. The shadow tries to reveal itself in our thoughts, feelings, and behaviors, but the ego often prevents us from noticing. We remain insensitive to our impact on others and unconscious of the feelings fermenting within. To mature spiritually we must recognize our shadow emotions as our own. | Artes, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 41). New York: Riverhead Books. | Jungian concept of Shadow self - Shadow side of creativity Self-Actualization Paradigms Transformational Change Creative Environment - time and space - internal and external Be Aware of Emotions |

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| | Having the labyrinth, a place to meet ourselves, to see and own our shadows, is a revolutionary step. | | (TIM) Look at it Another Way (TIM) |
| | ...the labyrinth's path is narrow, but far from straight. The straight and narrow image implies that we can make mistakes or lose our way. The path of life is not easy, and we do make mistakes. But few, if any, are beyond the mercy of God. Losing our way in life is not only a possibility, it is an experience that is part of the spiritual path. We often don't realize that the way to God is generous and error is part of the journey. As soon as we become conscious that we are lost, we have found our way again. The path of the labyrinth is also forgiving. | Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 42). New York: Riverhead Books. | Mistakes Debrief questions - lessons learned - Organizational learning Creativity Awareness CPS Thinking Skills Model - adjust for where you are / what you need Prime Directive |
| 56. | Labyrinths are unicursal. They have one well-defined path that leads us to the center and back out again. There are no tricks to it, no dead ends or cul-de-sacs, no intersecting paths. The unicursal path of the labyrinth is what differentiates it and | Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual</i> | Imagination Intuition - unconscious mind |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
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| | sets it apart as a spiritual tool. The labyrinth does not engage our thinking minds. It invites our intuitive, pattern seeking, symbolic mind to come forth. It presents us with only one, but profound choice. To enter a labyrinth is to choose to walk a spiritual path. | <i>tool</i> (p. 52). New York: Riverhead Books. | |
| | <p>... there are no known records of anyone walking the labyrinth, it is possible that the labyrinth was a major force in creative people's lives. ... know of no Christian writers or artists who directly refer to the labyrinth as a spiritual tool, the fact that it was so often pictured leads me to believe one of two things: that it was used as a matter of course in the fabric of daily living, or that it was used as a sacred tool that no one was allowed to talk about.</p> <p>Hugh of St. Victor (1100- 1141) articulated a deeper understanding "When we lift up the eyes of the mind to what is invisible, we should consider metaphors of visible things as if they were steps to understanding." The labyrinth is a visible thing that, through metaphor, allows us to lift up the eyes of the mind to the invisible world. - my notes - we access the invisible world through our intuition, and the labyrinth gives us</p> | Artes, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 54). New York: Riverhead Books. | <p>Metaphor / Analogy Intuition Paradigms</p> <p>Look at it Another Way (TIM) Visualize it (TIM)</p> <p>Everyday creativity - matter of course in fabric of daily living</p> |

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| | a path for connecting with our intuition. | | |
| 57. | Upon entering the labyrinth, we sense that it is a symbol representing the whole. Our world of splits and divisions disappears for a few contented minutes. The seeker enters a nondualistic world, where clear thinking through the channel of intuition has a chance to emerge from deep within. This awareness of the whole facilitates “both and thinking,” the compatibility of paradox and a sense of the unity within the cosmos. | Artes, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 65). New York: Riverhead Books. | Whole brain function Rational and Intuitive Systems Thinking Metaphor |
| 58. | The labyrinth functions like a spiral, creating a vortex at its center. The path into the center of the labyrinth winds in a clockwise pattern, and the path back unwinds counterclockwise. The spiral is a basic form in nature - although the labyrinth spiral is more complex. The circular path inward cleanses and quiets us as it leads us in. The unwinding path integrates and empowers us on our walk back out. Walking out of the winding path, we are literally ushered back into the world in a strengthened condition. The cusps, or points of the lunations serve as conduits for the energy to circulate and radiate outward. People often describe their | Artes, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 67). New York: Riverhead Books. | Spiral as metaphor in creative process Recurring patterns in nature - recurrent aspect of CPS Seems to be related to the benefits experienced when applying CPS |

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| | labyrinth experience in terms of energy. | | Diverge / converge - generate options / select options Having better & more options is empowering |
| 59. | Walking the labyrinth does not demand a great amount of concentration in order to benefit from the experience. The sheer act of walking a complicated path - which discharges energy - begins to focus the mind. A quiet mind does not happen automatically. The labyrinth experience sensitizes us, educates us, and helps us distinguish superficial extraneous thoughts from the “thought” that comes from our soul level and that each of us longs to hear. Many of us are discovering that this is much easier to do when our whole body is moving - when we are walking. | Artes, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 71). New York: Riverhead Books. | Rational vs. Intuitive thought Mind-body connection Relaxed attention Think of it another way (TIM) CPS experience sensitizes us - enables us to get better thinking - raise awareness |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
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| 60. | Nurturing ourselves spiritually is not an easy thing to do in a culture that disconnects us from our depths. The simple act of walking invites us back into the center of our being. The walk can cause mild anxiety at first, or we may experience fear about what our experience will be. Most often it calms us and guides us. In the end, the turns in the path mirror the turns in our lives. The labyrinth is particularly helpful to those of us in transition who are chilled by the winds of change. | Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 72 - 73). New York: Riverhead Books. | Labyrinth as tool for Change / Transition Metaphor for our life Insight Integration - right - left brain thinking - whole brain thinking |
| 61. | The walk can also begin a process of insight so a “new opportunity” can come into our awareness. | Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 75). New York: Riverhead Books. | Creativity Awareness Insight Incubation |
| 62. | Most of the experiences that occur in the labyrinth are unexpected. They are guided by a sacred wisdom, a creative intelligence that knows more about what we need than do our conscious selves. | Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual</i> | Creative Intelligence as guide Other than conscious mind |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
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| | <p>People on the labyrinth seem to gravitate toward what I have come to call a process meditation. This meditation moves between silences and image, so the focus does not remain solely on quieting the mind as in a contemplative practice. This meditation also uses what is very close to a guided imagery process as a source of revelation. We enter the terrain of memory and dreams. But our eyes are open in this receptive, nonjudgmental state, and we can receive whatever arises within us. It is as if we are reading a letter from a beloved but long-lost friend. We move out of chronos time into kairos time, from clock time to dream time. In this state of open attention we can again be guided by the movement, through releasing, receiving, and taking back out in the world. Stepping out of the linear mind is often the most challenging part of the walk. Even though the person has been assured that the path leads to the center, someone who does not surrender easily to experience might stop walking during the first part, trying visually to figure out where the path goes. Of course, there is no right or wrong way to walk the path. This can be a valuable lesson about control and surrendering to process.</p> | <p><i>tool</i> (p. 76 - 77). New York: Riverhead Books.</p> | <p>Meditation - Creativity link</p> <p>Imagination Defer judgment</p> <p>Creative Environment - time and space</p> <p>Trust the CPS process</p> <p>Keep Open (TIM) Be Flexible (TIM) Be Aware of Emotion (TIM) Breakthrough - Extend the Boundaries (TIM)</p> |

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| | <p>The second phase of process meditation symbolically begins in the centre but may begin anytime the mind is quiet enough to go beyond itself. We must be open to receive. This is true in life and we are reminded of it again in the labyrinth. In the space of the labyrinth, we can feel our fear as well as our yearning.</p> <p>There is a creative tension between allowing images, memories and feelings to emerge and guiding them through a gentle, gracious, open, and expanded thought process. At the same time, we can not let our ego get in the way of what is emerging from the soul level.</p> <p>The walk out of the labyrinth is realistically and symbolically the act of taking what we have received out into the world. This is an empowering and integrating part of the walk. We can honour what has happened in the labyrinth ... we may only have a vague sense of the emotions stirring in us, ... other times we may have a clear sense of what has come to fruition.</p> | | <p>Get Glimpses of the Future (TIM)</p> <p>Mistakes</p> <p>Creative Tension - Fritz</p> <p>Tolerate Ambiguity</p> <p>Relaxed Attention</p> |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
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| 63. | <p>Approaches to Walks - <i>Gracious Attention</i></p> <p>In this form of walking the labyrinth, the task is to allow a gracious sense of attention to flow through you</p> | <p>Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 80). New York: Riverhead Books. (p. 80).</p> | <p>Relaxed attention</p> <p>Flow</p> |
| 64. | <p>Asking a Question</p> <p>...focus on a question that you have been asking yourself. Most of us carry questions subliminally. We are looking for clues to life's puzzles, even if we don't realize it. Part of the preparation for your labyrinth walk can be to bring these questions into your conscious mind.</p> <p>Journal your thoughts before you walk or share what you are looking for with another participant. You or the listener may then suggest the unspoken questions you may not have been hearing or listening to</p> <ul style="list-style-type: none"> ▪ Gives focus and context in which to hear from the still, small voice within. In this form of process | <p>Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 80 - 81). New York: Riverhead Books.</p> | <p>Formulate the challenge</p> <p>Gather data</p> <p>Follow a process - CPS Preparation</p> <p>Incubation</p> <p>Write your ideas</p> <p>Ask Questions - Statement Starters - questions for possibility</p> |

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| | <p>meditation it is beneficial to amplify the question and the thoughts surrounding it. Really get into it, look at it from all angles, let all else go but your question. Our intentions guide the process.</p> <p>Questions taken into the labyrinth need to be outside the realm of yes and no answers.</p> <p>There is nothing magical about the labyrinth. It simply allows our consciousness to open so that deeper, and perhaps new, parts of ourselves can speak to us more directly. The questions we formulate should be as close to home as possible. They do not need to be worded articulately, but they need to be asked from the heart and soul of our being, not from everyday conscious thoughts.</p> | | <p>Intuition Quiet the Censor - Defer Judgment Intentions Collaboration - Sharing questions with others in CPS helps get different dimensions of the challenge / perspectives</p> <p>Produce and Consider Many Alternatives (TIM) Keep Open (TIM) Look at it Another Way (TIM)</p> <p>Insight</p> |
| 65. | <p><i>Use of Repetition</i></p> <ul style="list-style-type: none"> • Two choices | <p>Artess, L. (1995). <i>Walking a sacred path:</i></p> | <p>Intention</p> |

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| | <ul style="list-style-type: none"> ▪ Use a word or phrase that does not stir up either positive or negative feelings or thoughts to distract the restless mind by keeping it busy. ▪ Find a meaningful phrase - which lends itself nicely to the intent of the walk - an affirmation. ... the more they make sense in your internal experience, the more helpful they are. This method still focuses the mind, but it attempts to engage it rather than distract it. | <i>Rediscovering the labyrinth as a spiritual tool</i> (p. 81 - 82). New York: Riverhead Books. | |
| 66. | <p>Ask for Help To ask is to nurture ourselves spiritually. The labyrinth is a place where you can pour your heart out, express your anger, experience joy, express gratitude - and perhaps above all, ask for what you need.</p> | Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 84). New York: Riverhead Books. | Creative Awareness Self-Actualization Reflection Creative Environment - Open Space Technology |
| 67. | <p>Honor (Reflect on) a Benchmark in Time Many people walk the labyrinth to honor a benchmark in time ... a birthday or anniversary of a close friend's death. We can walk the labyrinth to pray for a person who is undergoing surgery or</p> | Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual</i> | Celebration - Ritual Project Retrospectives Lessons-learned - Organizational learning |

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| | to support and sustain a board of leaders making an important decision. | <i>tool</i> (p. 84). New York: Riverhead Books. | Debrief questions |
| 68. | <p><i>A Body Prayer</i></p> <ul style="list-style-type: none"> • Many of us are shy when it comes to movement. But in the container of the labyrinth there is support for moving spontaneously as our body wishes. The structured nature of the path seems to encourage this. It provides a safe feeling of containment. ... move as (you) wish. It is important to follow the impulses that arise within us. Some people may chant, others may dance, cry, or laugh out loud. Sometimes friends greet each other with a hug. Using the gift of our breath is not only a way into clearing our minds, it is a way through the anxiety, self-consciousness, or uncertainty that we may feel while we are on the labyrinth. • Some people dance, others skip or crawl • ... provide colourful scarves of different sizes for people to use as they wish. Some dance with them, others place them over their heads so they can “hide” as they go deeply within. <p>Insights in the labyrinth are not always received verbally. One</p> | Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 85). New York: Riverhead Books. | <p>Make it Swing, Make it Ring (TIM) Be Open (TIM) Be Aware of Emotion (TIM)</p> <p>Relaxed attention</p> <p>Open Space Technology</p> |

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| | can sense something on the kinetic level that defies words. | | |
| 69. | <p><i>Allowing the Ego to Let go</i></p> <ul style="list-style-type: none"> • When you walk the labyrinth, one of the first things you may notice is an internal voice. It may be chiding you to do the walk differently, or willing the person ahead of you to move faster because you don't feel right going around him or her. • Stepping into the labyrinth we see our thoughts for what they are. We may meet the impatient, judgmental thoughts that are so much a part of us that we no longer notice them. • One of the major reasons we need a spiritual practice is to go beyond the ego, the manager of our personality. • When we are able to see through, or step beyond the ego, the outside world becomes a mirror that reflects what we are seeking. ... All the pain and joy that we experience tempers us, allows us clearly to see our struggling, suffering world. ... we can become wise leaders and agents of change. • If you are struggling with ego <ul style="list-style-type: none"> ▪ Gracious attention may have fewer pitfalls - we simply present ourselves as ready to release whatever comes up in us, and to receive what awaits us in the | <p>Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 88 - 89). New York: Riverhead Books.</p> | <p>Quiet the censor Defer judgment Creative awareness Creative change leadership Flow Debrief questions Organizational learning</p> <p>Empathy</p> <p>Presence</p> <p>Involvement / detachment</p> |

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| | <p>center.</p> <ul style="list-style-type: none"> ▪ Focusing on a question can be an invitation to involve the ego, which often stops the flow of images. The ability to differentiate between flow and force on the ego level is important. The human ego can attempt to force something out of its own timing, and then we come up empty. “don’t push the river, it flows by itself” <ul style="list-style-type: none"> • Expectations cut us off from the flow of life and set us up for disappointment. | | |
| 70. | <p><i>Tricks of the mind</i> (my words)</p> <ul style="list-style-type: none"> • The mind can play tricks on us in the center of the labyrinth. Most commonly, it may deny us the nugget of information we have been searching for. (Nathalie Goldberg - Wild Mind ... getting to “first thoughts”. We want the original zany, creative thought. But often when it comes, the critic in our minds may not be able to tolerate it. The thought may be too original, too creative, too ugly, or mysteriously fragmented. Thus it is denied, masked, forgotten - and | <p>Artes, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 88 - 89). New York: Riverhead Books.</p> | <p>Be Open (TIM) Putting it into Context (TIM) Imagination Metaphor Fritz - Creative Tension Model Premature closure Defer judgment</p> |

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| | <p>never walks out of the labyrinth with us.</p> <ul style="list-style-type: none"> Assigning premature meaning to insights we receive in the center of the labyrinth is another trick the mind can play on us. | | |
| 71. | <p><i>Working with Dreams</i></p> <ul style="list-style-type: none"> The spiritual transformation we are undergoing demands that we stop ignoring our own internal wisdom. Dreams, myths, stories, and insight through the imagination need to come back into the mainstream of our personal and collective awareness. They are avenues of inspiration and action for the transformation to occur. Even when dreams may serve as a way to discover revelations in sacred stories, we tend to dismiss their value. Our bodies are cut off from our minds, and our minds are cut off from our evolving consciousness. The vision of unity, the wholeness of creation, has been lost. To create and make new we need access to the field of collective imagination that speaks to us from a unifying Source. We need to communicate with the choreographer of creation to hasten personal integration and | <p>Artes, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 90 - 91). New York: Riverhead Books.</p> | <p>Self-Actualization Creative Intelligence Imagination Creative Awareness Inspiration Incubation Systems thinking Whole brain learning Keep Open (TIM) Torrance - Connect with passion Creativity & spirituality</p> |

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| | <p>spark collective wisdom. We need to find our field of dreams.</p> <p>Page 93</p> <ul style="list-style-type: none"> Working with a dream on the labyrinth is another form of process meditation. The guideline is to keep opening up the image that is presented. Then as it opens, we can interact with it, talk to it, and listen to it. We can take a dream directly into the labyrinth, or a dream fragment may simply float to the surface of our awareness. People frequently dream about the labyrinth itself before the walk it. Many then realize the dream when they are on the labyrinth. People also often dream about the labyrinth experience after they have walked. If a dream comes to our memory during a walk, we need to choose whether or not to pay attention to it, especially if we had planned to use another method or prayer or meditation. Knowing the landscape of our psyches can help us discern what we need to do - usually good to honor the dream with your attention - it's there for a reason. | | Dreamtime |

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| 72. | <p>The Labryinth as Metaphor</p> <ul style="list-style-type: none"> • The metaphors within the labyrinth are endless because they are shaped by our creative imaginations. Most immediate are the journey to our center of being and the creation of order from chaos. • Completion, competition, emptying, turning our back on the center, distrusting our judgment, whatever our psyches need to deal with becomes a spiritual lesson on the labyrinth. • The labyrinth captures the mystical union between heaven and earth, an understanding of death and rebirth. It is a path of faith and doubt, the complexity of the brain, the turns of the intestine, and the birth canal and the Celestial City. | <p>Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 96 - 97). New York: Riverhead Books.</p> | <p>Metaphor Imagination Incubation Unconscious mind only reveals what conscious mind can handle</p> <p>Chaordic principle from GFSC facilitator training</p> |
| 73. | <p>Experiencing our Experience</p> <ul style="list-style-type: none"> • Most people who walk into the labyrinth find peace and have an insightful experience the first time. However, some do not understand it even after walking it many times. • The labyrinth is an evocative tool. It works through the imagination and the senses, creating an awareness of how we relate to ourselves, to others and to the Holey. To reap | <p>Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 97 - 98). New York: Riverhead Books.</p> | <p>Creative awareness Presence Imagination Evocative thinking</p> <p>Defer judgment Reflection</p> |

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| | <p>the benefits of these insights demands that we be able to “experience our experience” in a conscious way.</p> <ul style="list-style-type: none"> • ... we can walk into the labyrinth in a judgmental state of mind ... and make judgments about how others are acting in the labyrinth. • The person unable to reflect on his or her own thoughts and feelings will simply end the labyrinth walk in the same frame of mind. However, the reflective person would recognize his thoughts as judgmental ... would understand that these thoughts curtailed his chance of a deeper connection to himself or others. • Experiencing our feelings and inner thoughts without judgment is part of developing spiritual maturity. In order to reflect, we need a quiet place inside ourselves. It is from this place that we are able to make subtle shifts of attitude when necessary without condemning ourselves. • If we walk on a beach without winding down to breathe in the ocean air, we stay disconnected from a nourishing experience. This can also happen with the labyrinth. The time on the labyrinth is mean to be a reflective and meditative act when you stay in the moment with your | | <p>Be Open (TIM) Concept of learning - making /breaking conceptions from Synectics</p> <p>Creative attitudes / habits Paradigms</p> |

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| | experience. | | |
| 74. | <p>Receptivity</p> <ul style="list-style-type: none"> • Walking the labyrinth is an act of receptivity as well as reflection. • Hard eye state and soft eye state • On the labyrinth seekers can savor their experience through soft-eye vision. This is where we meet ourselves and catch glimpses of the Divine. • It is possible to have an uneventful experience on the labyrinth. ... timing simply may not be right for anything to emerge. There are benefits to walking it anyway. It is like dreaming; even if you don't remember the dream or are unable to analyze it, it is still beneficial to have dreamt it. Dreams help maintain the psyche's health. ... there seems to be a cumulative benefit. I feel more focused, more spacious within, and more responsive to the people I encounter in my life. | <p>Artes, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 98 - 99). New York: Riverhead Books.</p> | <p>Be Open (TIM) Visualize it (TIM) Imagination Relaxed attention Incubation Cumulative effect of deliberate creativity applied over and over again Self actualization</p> |
| 75. | Finding your Pace | <p>Artes, L. (1995). <i>Walking a sacred path:</i></p> | <p>Creative attitudes / habits</p> |

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| | <ul style="list-style-type: none"> • In our chaotic world we are often rushed, pushed beyond a comfortable rhythm. We lose the sense of our own needs. Even worse, we're often rushed and then forced to wait. Ironically the same thing can happen in the labyrinth. But there is a difference - the labyrinth can help us find our natural pace, and draws our attention to the times when we don't honor it. • Waiting on the labyrinth can become a nurturing experience, depending solely on your attitude. • Along with finding your pace, it is important to support your movement through the labyrinth by becoming conscious of your breath. We may have the tendency to hold our breath. Let your breath flow smoothly in and out of your body. It can be coordinated with each step if you choose, as in a Buddhist walking meditation. Let your experience be your guide. • You can pass others, in order to honor your intuitive pace. If you are moving at a slower pace, you can allow others to pass you. At first some people are uncomfortable with the idea of passing someone else on the labyrinth. It seems competitive, especially since the walk is a spiritual exercise. | <p><i>Rediscovering the labyrinth as a spiritual tool</i> (p. 99 - 101). New York: Riverhead Books.</p> | <p>Diversity Be Aware of Emotions (TIM) Be Open (TIM)</p> <p>Open Space Technology</p> <p>Creative Awareness</p> |

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| | <p>We hope these kinds of feelings can be greeted from a place within that smiles knowingly about the machinations of the human ego.</p> <ul style="list-style-type: none"> • The labyrinths winding path helps us find our pace, allows us a spaciousness within, encourages our receptivity to and develops our awareness of the habitual thoughts and issues we put in the way of our spiritual development. It is a road to self-knowledge. | | |
| 76. | <p>Getting Lost on the Labyrinth</p> <ul style="list-style-type: none"> • Path through the labyrinth is a two way street. When we meet someone going in the opposite direction, how do we greet, meet, and step around this person? • We may choose to step off the path. If the labyrinth is new to us or if it is crowded, our eyes can be confused by the lines. We may step back into the wrong place and lose our way. This can cause a fair amount of anxiety. • But if we do get lost, one of two things can happen: <ul style="list-style-type: none"> ▪ We either return to the center ▪ Or return to the entrance. • And usually we have learned something about ourselves. | <p>Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 101 - 102). New York: Riverhead Books.</p> | <p>Debrief questions Trust the process Incubation - can't control when ideas emerge - can set conditions - but can't control</p> |

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| | <ul style="list-style-type: none"> • In the labyrinth our life patterns become clear. • If we are impatient or unassertive in life, we will most likely begin that way in the labyrinth. If we allow ourselves to evolve with the meditative process, allowing our first thoughts, we can begin to experiment with new behavior. We can find new ways of being that our souls longed for us to express. • There is no way to control the effect that walking the labyrinth will have on us. We can enter with an intention, but may realize that the intention came from our head, not our heart. We may be surprised by tears, joy, or sorrow without any hint that these feelings were lurking in the background of our experience. • Over the years I have learned to trust the uncanny wisdom inspired by the labyrinth. I have become convinced that our lack of control is part of the genius of this tool. • Any theme may come to our attention while we walk. Our own life experience, our role in the cosmic dance, is the raw material for the sacred ritual of walking the labyrinth. | | |

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| 77. | <ul style="list-style-type: none"> • I had many questions about the use of the labyrinth. Was it a tool for transformation? Did it weave together the psyche and soul that were split so long ago that we barely have memory of it? • Two distinct characteristics of the labyrinth seemed to emerge: the use of the imagination it engenders and the flow that occurs in the presence of a receptive, feminine approach. Both the imagination and the feminine were devalued when we moved out of the Middle Ages, and in their suppression lie the seeds of our present-day spiritual hunger. They are the missing link that Western Civilization needs to reclaim if we are to evolve and meet the challenges of our new civilization that is groaning in birth. | <p>Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 110 - 112). New York: Riverhead Books.</p> | <p>Transformation /change Whole brain learning Presence Imagination Flow Be Open (TIM)</p> |
| 78. | <p><i>The Imagination in Exile</i></p> <p>We have placed the imagination in exile. We have banished it because we do not understand or trust it. Now rationality is powered not empowered sufficiently by the imagination. ... William Blake understood this when he said that, “the enemy of whole vision is reasoning power’s divorce from the</p> | <p>Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 111 - 112). New York: Riverhead Books.</p> | <p>Imagination Intuition Whole brain thinking Visionary thinking Storyboarding</p> |

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| | <p>imagination.” The divorce between the reasoning mind places us in peril. The relationship between reasoning and imagination, thought and image, remains divided even in our modern world. The labyrinth can repair this split. The labyrinth can bring the imagination out of exile. ... Aristotle said that “the soul thinks in images”. It is the experience of soul that we hunger for. Dreams, stories and myths have been relegated to make believe. They are not honoured for their healing and prophetic qualities that have guided human beings through the ages. The mistrust of the imagination is the result of mystical experience being confused with superstition and magical thinking, which is hidden in the shadow side of the church.</p> | | |
| 79. | <p><i>Demise of the Feminine (Intuition)</i> Much was lost. ... We lost our connection to creation. We banished the intuitive,, pattern-perceiving parts of our selves. The feminine, receptive, holistic way of seeing had been replaced with a blind faith in the truncated rational mind - a mind that understands force and not flow, either / or instead of both / and thinking, competition instead of cooperation, power over instead of power with, short-term thinking instead of</p> | <p>Artes, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 119 - 122). New York: Riverhead Books.</p> | <p>Imagination Intuition Creativity Whole brain thinking Flow Collaboration CPS Thinking Skills Diversity</p> |

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| | <p>planning for the seventh generation. We turned against the imagination, grew to mistrust symbols, and devalued creativity. Our sense of the whole was lost. Unity is conceptually and experientially beyond the grasp of the human awareness until we unify reason and image. The labyrinth gives us a glimpse of this unity. ... To awaken to the Divine in the context of a culture that is designed to deny, is often an uphill battle. Learning to work together and celebrate our differences is hard work. It needs introspection and discernment; it demands action on the individual and collective level. This is the mission of the labyrinth as it reenters our world.</p> | | |
| 80. | <p>Our souls hunger for the lost connection to our intuitive nature expressed through myths, dreams, stories, and images. We long for a creative, symbolic process that nurtures our spiritual nature; that feeds the soul. ... We begin to nourish ourselves spiritually when we discover the dimensions of the divine / human consciousness, when we begin to discover the Divine within. (Page 124) We need to understand that the spirit of creation lives and evolves within each human being, as well as through the whole of the created order. Many of us sense this</p> | <p>Artes, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 123). New York: Riverhead Books.</p> | <p>Complexity of problems / challenges Intuition Spirituality / Creativity Whole brain learning Imagination</p> |

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| | <p>mysterious unfolding. And many are seeking experiences that help us respond to the changes this evolution brings into our lives. ... We inhabit a planet in danger of dying. Governments around the world are notoriously shortsighted and are dominated by powerful interest groups that do not hold the welfare of society at heart. Other institutions attempt to respond to the needs of the times with bureaucratic rigidity. These old models are no longer effective. The family is in the throes of dramatic redefinition. Corporations are beginning to face the fact that they must give back more to society than ever before. They cannot continue to use the world's resources and keep most of the profits. The workplace is being restructured. Education is in desperate need of reorganization and support. Our children are deprived of the rudimentary knowledge they need to be part of the solution to the enormous challenges of the future.</p> <p>The human intellect, especially when pushed to its maximum, is limited when not used in harmony with other human faculties. We must look for new models, new definitions, (125) new ways of doing things, even for new human faculties that lie dormant within us. ... The labyrinth can serve as a channel for this</p> | | |

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| | chaotic energy. It can help us forge new pathways. ...Out of this chaos, ideological polarization is occurring. Polarization is based on a process of projection. We carry unchallenged emotional and intellectual conflicts, beliefs, and contradictions within and project them out onto others. We may find ourselves accusing others of the very thing we are doing ourselves. | | |
| 81. | Walking the labyrinth immediately takes us into a process world where we can see between the lines of linear thought through to our imagination and intuition. It offers Westerners a nonlinear world which evokes experience that goes beyond the subjective fragments of our own unprocessed history. It moves us beyond the conceptual prison of our thinking mind. | Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 131). New York: Riverhead Books. | Imagination Intuition Creative Problem Solving Thinking Skills Whole brain learning |
| 82. | <i>The Labyrinth is an Archetype</i> <ul style="list-style-type: none"> The labyrinth is unusual because it is an archetype with which we can have direct experience in the outer world. We can literally walk it. Usually archetypes are psychological processes that other people cannot see or experience along | Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 150 - 154). New York: Riverhead Books. | Intuition Transformation Whole brain learning Imagination Incubation Open Space |

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| | <p>with us. Archetypes are part of the hard wiring of the collective unconscious.</p> <ul style="list-style-type: none"> • The archetype that is enlivened in the labyrinth is the archetype of transformation. The circle, which expresses wholeness and unity, is the central archetype, which Jung called the Self. When people walk the labyrinth, many sense that it is a form of communal prayer. • Archetypes stand in their own evolutionary time and exist to help the transformation and maturation of the human consciousness. • The labyrinth is indeed an ancient archetype, a sleeping giant that is stirring during this time of suffering and uncertainty. It is an old watercourse that is glistening with fresh, clear waters that invite us to drink. <p><i>The Labyrinth as a Container</i></p> <ul style="list-style-type: none"> • Organically, we know that the right hemisphere and the left hemisphere of the brain function differently and respond to different types of data. If the left brain is more analytical, the right is more intuitive. We also know that the corpus | | Technology Reflection |

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| | <p>callosum at the center of the brain is the brain's electrical impulses meet. It produces images that allow us to function in the everyday world. Though a great deal of our world demands rational thought, behind rationality many of us find a system of images that informs our experience.</p> <p>Page 154</p> <ul style="list-style-type: none"> Joseph Campbell underscored our need to create this space within: You must have a room or a certain hour of the day or so, where you do not know who your friends are, you don't know what you owe anybody or what they owe you - but a place where you can simply experience and bring forth what you are and what you might be... At first you may find nothing's happening... but if you have a sacred place and use it, take advantage of it, something will happen. He is talking about a room of our own that allows us to experience our inner world. The room is a space that provides safety, where inner and outer can meet and become one. This is where meaning is produced. We find | | <p>Keep Open (TIM) Meaning - context Imagination Concept of learning - making /breaking conceptions from Synectics</p> |

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| | the great-grandmother's thread when the inner and outer worlds flow together. When our worlds are connected through open, receptive consciousness, meaning begins to flow into our lives. This connection between inner and outer worlds is completed through the human faculty of the imagination. | | |
| 83. | <p>The Concept of Sacred Space</p> <ul style="list-style-type: none"> Sacred space is by definition the place where two worlds flow into each other, the visible with the invisible. The finite world touches the infinite. In sacred space we can let down our guard and remember who we are. The rational mind can be released. In sacred space we walk from chronos time to kairos time, as we allow our intuitive self to emerge. "If the doors of perception were leashes," said William Blake, "everything would appear to humans as it really is: infinite." | Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p.155). New York: Riverhead Books. | Creative Environment - Open Space Technology Keep Open (TIM) |
| 84. | <ul style="list-style-type: none"> We need to nurture whole vision, empathy, patience, organic unfolding and movement, intuition, community, and | Artess, L. (1995). <i>Walking a sacred path:</i> | Whole brain learning Presence |

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| | <p>reverence for nature. This is where the labyrinth shines forth, for when we walk into this nonlinear path we experience another way of seeing things.</p> <ul style="list-style-type: none"> • The labyrinth can make that easier for most of us if we surrender to the experience: allowing, not forcing, receiving, not shaping, accepting not judging. We must be like the martial artist whose power comes not from making things happen but from surrendering to what occurs and then responding from a centered place. • A sense of community forms within us during the labyrinth walk. But before we can feel connected to one another in community, we must discover our own rhythm. Rarely do we set our own pace, rarely do we know our natural rhythms. One of the first things we notice when entering the labyrinth is that our bodies signal what speed they want to go. Most people slow down during the first part. Honouring our body's tempo helps open our intuitive channels. The creative process joins the imagery moving beneath the surface of our everyday minds to the thoughtful parts of our rational mind. Entering the pulse of our natural flow is the key. We become aware that we are all part of the dance, | <p><i>Rediscovering the labyrinth as a spiritual tool</i> (p. 158). New York: Riverhead Books.</p> | <p>Defer judgment Flow Keep Open (TIM) Look at it Another Way (TIM) Make it Swing, Make it Ring (TIM)</p> <p>Imagination Creative process Trust the process</p> |

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| | that everything around us is part of a divine plan. When we allow the part of ourselves that discerns pattern to come into focus, we receive the outer world differently. Through a soft-eyed approach we see our everyday experiences as part of a bigger pattern. | | |
| 85. | <p>Discernment</p> <ul style="list-style-type: none"> Discernment is an important element of the labyrinth experience that cannot be overlooked. ... The labyrinth has worked only to deepen the insight of the people under stress. The labyrinth is a safe territory for many who feel they are unraveling at the seams; it is a place to order chaos and calm the frightened heart. <p>Page 160</p> <ul style="list-style-type: none"> Like the symbols in dreams, I would not encourage anyone to take the symbols they receive on the labyrinth literally. That is rarely the intention of the subconscious. | <p>Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 165). New York: Riverhead Books.</p> | <p>Open Space Technology</p> <p>Combine and Synthesize (TIM)</p> |

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| 86. | <p><i>Ritual and the labyrinth</i></p> <ul style="list-style-type: none"> • A bowing ritual <ul style="list-style-type: none"> ▪ Pause at the beginning of labyrinth, before entering ▪ At end of walk, turn to the center and honour the meditation with a slight bow of the head or whatever other action captures the essence of the moment for you. • Warming the Labyrinth <ul style="list-style-type: none"> ▪ Group of people gather together in centre of labyrinth ▪ Ask that the labyrinth become a sacred space and we invoke the Holy Spirit to be present in the labyrinth. We express our hopes, out loud or silently for the people walking the labyrinth. We ask that they find healing and self knowledge. ▪ The art is to develop a ritual process around a theme that arises out of the circumstances that have brought people together. | <p>Artess, L. (1995). <i>Walking a sacred path: Rediscovering the labyrinth as a spiritual tool</i> (p. 170). New York: Riverhead Books.</p> | <p>Ritual Other than conscious mind Open Space Technology</p> |
| 87. | <p>The labyrinth is truly a tool for our times. It can help us find our way through the bewildering multiplicity, to the unity of</p> | <p>Artess, L. (1995). <i>Walking a sacred path:</i></p> | <p>CPS Thinking Skills</p> |

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| | source. The labyrinth is an evocative experience. The labyrinth provides the sacred space where the inner and outer worlds can commune, where the thinking mind and imaginative heart can flow together. It can provide a space to come to grips with our role in humankind's next evolutionary step. Troubled communities can come to the labyrinth to discover and synchronize their vision. It gives us a glimpse of other realms and other ways of knowing. | <i>Rediscovering the labyrinth as a spiritual tool</i> (p. 180). New York: Riverhead Books. | Open Space Technology Rational - Intuitive Whole brain learning Thinking tool Visioning Collaboration |
| 88. | <p>This centerpoint experience can range from a sense of becoming lighter, literally enlightened, to a mystical “aha!”. Sometimes the joy is in silence, or a feeling of the mind / body system being rewired. One enters the door of a different reality almost beyond words.</p> <p>When she arrived at the center of the labyrinth she felt the presence of her authentic self. As she walked back out, a whole new idea of work came to her. She recovered her profound life purpose, and went on to become an artist...</p> <p>... labyrinths are sprouting up everywhere. What accounts for</p> | Jean Houston in Curry. H. (2000). <i>The way of the labyrinth: A powerful meditation for everyday life</i> (p. xiii). NY:Penguin Group. | <p>Incubation Eureka / Aha moments Authenticity Ideation</p> <p>Barriers to creativity Creative habits Move from ordinary to extraordinary...</p> |

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| | <p>this mystical appeal? Something about the turnings of the labyrinth releases us from the tyranny of the local and the habitual. I believe that release is something we all seek.</p> <p>We are at a point in time in which everything is in transition, the maps no longer fit any of the territories, the territories no longer fit any of the maps. But there are certain sureties, certain patterns in mind and body, spirit and nature, and the labyrinth is one. It allows us a map that is not a map, a journey that transcends journey, and gives a kind of clarity to our lives that we cannot find through ordinary means.</p> | | <p>Transition / Change Transcendence Complexity requires changes in thinking</p> |
| 89. | <p>People come to labyrinths for a multitude of reasons, but most find that walking a labyrinth can be a transformative experience. As people tread through the turns and counter turns of the labyrinth, the world begins to drop away. Walking, breathing, being - things that we never think about in the day-to-day whirl of life - become conscious and deliberate... Our pace becomes a background rhythm against which we are able to clear our minds. As one moves towards the center ... intuition deepens. Some say they hear the voice of their own</p> | <p>Curry. H. (2000). <i>The way of the labyrinth: A powerful meditation for everyday life</i> (p. 6 - 7). NY:Penguin Group.</p> | <p>Transformation Deliberate Creativity Intuition Transcendence Meditation - creativity link</p> |

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| | truth, experience guidance, or feel a sense of grace or transcendence. Such experiences are the goal of any meditation, but some believe it is easier to reach them on the labyrinth than in other meditative practices | | |
| 90. | <p>People all over the world are discovering that the ancient practice of walking labyrinths not only solves problems, but also soothes the nerves, calms the soul, mends the heart, heals the body. It can help bring us into balance, giving us a sense of wholeness that is much needed for all of us whose lives ache with lopsided discomfort. Labyrinths offer the opportunity to walk in meditation to that place within us where the rational merges with the intuitive and the spiritual is reborn.</p> <p>... with the energy of the twists and turns, of the going into the center and coming back out again, people find resources within themselves that they never before knew they had.</p> | Curry. H. (2000). <i>The way of the labyrinth: A powerful meditation for everyday life</i> (p. 8). NY:Penguin Group. | Problem Solving Whole brain learning Creative process / benefits of creativity |
| 91. | I truly believe that the rediscovery of the labyrinth can help us transform the world. | Curry. H. (2000). <i>The way of the labyrinth: A powerful meditation for everyday life</i> (p. 14). NY:Penguin Group. | Transformation Change Tool |

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| 92. | Labyrinth walkers... have received invaluable help with many life transitions as well as everyday issues - ...to connecting with the(ir) creativity and enhancing mental energies and alertness. | Curry. H. (2000). <i>The way of the labyrinth: A powerful meditation for everyday life</i> (p. 15). NY:Penguin Group. | Creativity awareness Transitions Creative awareness |
| 9.3 | The labyrinth is part of the tradition of symbols involving circular movement... The labyrinth is part of the canon of archetypal symbolic circles of meaning - including wholeness, unity, and the divine center in cultures around the globe and in every period from prehistory to the present. | Curry. H. (2000). <i>The way of the labyrinth: A powerful meditation for everyday life</i> (p. 20). NY:Penguin Group. | Thinking capabilities Whole brain learning |
| 94. | Robert Ferré says, “walking the labyrinth is another way of tapping into forces beyond our normal conscious mind. “ | Curry. H. (2000). <i>The way of the labyrinth: A powerful meditation for everyday life</i> (p. 26). NY:Penguin Group. | Intuition Whole-brain learning |
| 95. | I also encourage people to let go of their sense of time and time constraints as they walk... stop thinking about the labyrinth walk as something to be done with a stopwatch. It is a chance to step out of linear time and into the timeless. Who can say how long that really takes? | Curry. H. (2000). <i>The way of the labyrinth: A powerful meditation for everyday life</i> (p. 40). NY:Penguin Group. | Flow Open Space Technology Incubation Creative process - trust |

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| 96. | Like every journey, the journey of the labyrinth depends on what you bring to it. It can be enhanced immensely by advance preparation, a sense of openness, and reflection afterward. ... Insights bubble up from their subconscious. Problems that they have struggled over begin to seem less insurmountable | Curry. H. (2000). <i>The way of the labyrinth: A powerful meditation for everyday life</i> (p. 41 - 42). NY:Penguin Group. | Preparation / Incubation (Wallas) CPS process Keep Open (TIM) Intent Reflection |
| 97. | The labyrinth is a path to connect you to the still, small voice... Without some degree of mindfulness and conscious intention, walking a labyrinth can lose its meaning - or never achieve a meaning. Any form of preparation will increase the benefits, and will help you slip more easily into walking the labyrinth on future occasions. | Curry. H. (2000). <i>The way of the labyrinth: A powerful meditation for everyday life</i> (p. 42). NY:Penguin Group. | Intuition Presence Make / break connections - Synectics creativity - learning Preparation |
| 98. | Most excursions are more enriching if you can put yourself into a mind-set of enthusiasm and anticipation. If you allow yourself to become rattled by changes, upset about the unexpected, or panicked at the thought of being out of control, even the best of voyages is likely to find you in a state of frenzy. On the other hand, if you are open to experience, you might arrive for your journey ready to accept and relish all that comes your way. | Curry. H. (2000). <i>The way of the labyrinth: A powerful meditation for everyday life</i> (p. 42). NY:Penguin Group. | TIM - Heighten Anticipation Explains conditions for organizational, personal learning and growth Creative attitude Tolerate ambiguity |

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| | | | Keep Open (TIM) |
| 99. | Before you take your first actual step on the labyrinth, try to be in a state of mindfulness; be present in the moment and pay <i>attention</i> . | Curry. H. (2000). <i>The way of the labyrinth: A powerful meditation for everyday life</i> (p. 43). NY:Penguin Group. | Presence Relaxed attention |
| 100. | <p>The most powerful influence you can create for your labyrinth experience is your intention. You may not be able to achieve complete attentiveness. Something going on around you or in your life may distract you, even momentarily. But you do have complete control over your intention. You decide what your intention is for the labyrinth. You choose it, you state it, you become it. While you refer to it as you walk the labyrinth, it is not necessary for you to keep restating your intention. It is with you.</p> <p>The intention of your walk can grow out of any number of areas: meditation, ... transformation, ceremony, psychological growth, stress reduction, ... problem solving, team building, leadership development. Stop and consider what is on your mind. If seeking a change is one reason to walk a labyrinth, think about</p> | Curry. H. (2000). <i>The way of the labyrinth: A powerful meditation for everyday life</i> (p. 44). NY:Penguin Group. | Intention Involvement / Detachment Put Your Ideas in Context (TIM) Systems Thinking Reflection Keep Open |

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| | <p>what kind of change it is that you seek. Having a clear idea about the change you want to make will help you create an intention that will yield the result you want.</p> <p>Take a moment to consider how your intention can inform the concept of the three parts of the labyrinth: the path in, the center, and the path out. Also consider how the three-part experience can enrich and enliven your intention. The more aware of this you are as you are walking, the more open you will be to the richness of the pilgrimage.</p> | | |
| 100. | <p>One caution of intentions is that they do not become expectations. It may seem like an overly subtle distinction. It is not. An intention is a way of being... Expectations on the other hand, are tied to outcomes. You have an expectation when you say you want an “answer for a question.” Expectations set you up for disappointment. They can lead you to failure. They don’t allow for the unexpected, the insight that surprises. To expect something is to wait in anticipation for it to happen to you, and then to pass judgment on it. If you expect to receive a specific answer to a specific question and don’t get one, you may be disappointed. If you expect to react</p> | Curry. H. (2000). <i>The way of the labyrinth: A powerful meditation for everyday life</i> (p. 45 - 46). NY:Penguin Group. | <p>Involvement / Detachment</p> <p>Guidelines for diverging</p> <p>Keep Open</p> <p>Defer Judgment</p> <p>Change /</p> |

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| | in a certain way and find you are reacting differently, you may think, "I must have done it wrong". If you expect to receive a blinding insight and you don't get one, you may think that you didn't deserve to "get it". Your attitude may be "Go ahead, make my day" as you sit back, crossing your arms. The labyrinth doesn't work that way. Any expectation that you may have of how it will or should be will automatically get in the way of your ability to fully participate in how it really is. | | Transformation |
| 101. | The labyrinth can set in motion many different thought patterns, emotions, energies, ideas, and questions, none of which may lead to insights or answers immediately but which may eventually produce transformations long after the walking meditation has been completed. So don't fall into that expectation trap of thinking that if you don't receive insights right away, nothing happened. Some things take time. | Curry. H. (2000). <i>The way of the labyrinth: A powerful meditation for everyday life</i> (p. 46). NY:Penguin Group. | Incubation Keep Open (TIM) Trust the process |
| 102. | Can use any number of inspirational writings in the labyrinth to support your meditation - affirmations, works of Dalai Lama, Thich Nhat Hanh etc., meditation cards -ADVENTURE, PLAY, GRACE, HOPE, TRUTH, HARMONY... Another idea is to use the dictionary. Close your eyes, flip the pages back and forth, let it fall open, and, still with your eyes closed, bring your finger to | Curry. H. (2000). <i>The way of the labyrinth: A powerful meditation for everyday life</i> (p. 50 - 52). NY:Penguin Group. | Forced Connection |

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| | <p>the page. Then open your eyes. Whatever word you've landed on is the one that will offer the deepest meaning for your explorations on this walk. Simply working with that "random" - word (assume it was not an accident, whatever word your finger landed on!) - go deeply into thinking about that word, how it affects your life, what it means to you now, what it may mean after the walk, how its meanings and ramifications can be present with you on the walk and on the path back out. You may be surprised how prescient the seemingly random work can be, and how much meaning you can draw from it."</p> | | |
| 103. | <p>What should I think about? This commonly asked question is really less about "thoughts" than about "fear" - fear of failure, fear of not knowing, fear of the unknown. The question assumes that there is a right and a wrong way to walk a labyrinth. It assumes that the seeker does not know the difference between the correct and the incorrect way but an expert has the answers. Finally, it assumes that there is nothing wrong in giving away the power of one's thoughts to another who knows better. Nothing could be farther from the truth.</p> | <p>Curry. H. (2000). <i>The way of the labyrinth: A powerful meditation for everyday life</i> (p. 52 - 53). NY:Penguin Group.</p> | <p>Learner responsibility Mistakes Taking personal power as a leader Whole-brain learning Requires application of feedback process Tolerate Ambiguity</p> |

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| | <p>This kind of thinking stems from our analytic left-brain training. In linear and logical learning, there are “right answers” and “wrong answers”. We all strive to be “right” because coming up with the “wrong” answers usually results in some negative consequence. We are not steeped in the right-brain traditions of the labyrinth, in which intuition and whole-brain thinking lead you. The labyrinth taps wholeness and intuition so that, thought the walk itself, you learn that there is no right or wrong way to do it.</p> | | |
| 104. | <p>Taking stock of how you are feeling before the start of your journey enables you to compare it with how you feel at the end. In the labyrinth walk is a ... journey with an intention that holds the potential for change, how ill you measure this change if you don't know where you began? You bring your entire being along for the walk. It is important to gauge where you are in each aspect of yourself. So take a moment to check out how you are feeling and what emotional luggage you may be bringing along with you.</p> <p>After you have focused on how you feel in your physical body -</p> | <p>Curry. H. (2000). <i>The way of the labyrinth: A powerful meditation for everyday life</i> (p. 53). NY:Penguin Group.</p> | <p>Be Aware of Emotions (TIM) Presence Context Alignment Feedback loops - lessons learned (learning - connections)</p> |

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| | <p>your mind, your emotions, your spirit - think about whether there is a relationship between the intention that you have set for your walk and how you are feeling. If there is no connection between the two, you might want to consider revisiting your intention to bring it into alignment with how you are feeling. For example, if you are feeling very tired, your intention might be to be open to a shift in your stamina. Or you might say that you are now ready to let go of the experience of feeling fatigue. Remember not to frame it as an expectation.</p> <p>As you prepare, ask yourself where you are in the overall process of labyrinth walking: Are you a beginner? Have you done it before and want to go deeper? Are you looking to enrich an already-established part of your meditations? Where are you as you anticipate this particular labyrinth walk?</p> <p>To some degree or another, you have now considered what you want to focus on in your life and have created your own idea about why you might be doing this labyrinth walk. You have set your intention for the walk. You have chosen the meditation or mantra that you will use to carry you forward. You have taken</p> | | |

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| | note of how you are feeling. You are ready to being the journey. Into the labyrinth you go! | | |
| 105. | <p><i>On the Way In</i></p> <p>You stand ready, poised at the entrance to the pathway. When you enter the labyrinth and take that first step, it might feel more like a leap of faith. What is it about first steps that give them such weight? This is a journey through the paths of a particular labyrinth. More importantly, it is a journey into your own inner being. That may be the scary part. You do not necessarily know what is there, what you will find or discover along the way. You may think that you do not know where you are going, or how you are going to get there. It helps to remember that this experience is about trusting the process, and trusting yourself. Know that all you need to do is to put one foot in front of the other and you will get to the center of the labyrinth - and to your own center - and back out again.</p> <p>The way to the center is seen as a time of anticipation or an opportunity for preparation. You have already considered letting go of things no longer needed. You have gone through a</p> | Curry. H. (2000). <i>The way of the labyrinth: A powerful meditation for everyday life</i> (p. 57 - 59). NY:Penguin Group. | Heighten the Anticipation - TIM CPS Thinking Skills Model - process of deciding where to start / how to begin - Diagnostic Thinking |

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| | <p>period of preparation that you do at each step along the pathway in as well. Each review of intention; each moment of attention to your walk, your physical body, your emotions, your slowly quieting mental chatter; each repetition of the mantra or meditation serves to take you deeper through the turns, deeper into your inner world. Another useful image for your walk in is that of moving away from the past and into the future. There is often a sense of making yourself ready to receive that which is to come.</p> <p>As you begin to feel a pace appropriate to the particular labyrinth walk, your movement can help to bring brain and body together. These two long estranged parts of ourselves year for union and wholeness, even if we don't always know it. The labyrinth walk, with its constant turns, speaks the language of movement. On this self-contained, inner-directed circular path body and mind can meet. What do they have to say to each other? You have the opportunity to listen to the dialogue that may be generated.</p> | | |
| 106. | <i>Rules of the Road</i> | Curry. H. (2000). <i>The way of the labyrinth: A</i> | Guidelines - diverge / converge / process |

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| | <p>The number of rules for walking the labyrinth is nowhere near the number of rules of the road for driving a car. There is really only one rule, which is to walk at your own pace. It is fine to stop along the way; just remember to be respectful of others and their space as you meet or pass them at the path. When it is crowded, it is all the more important to stay true to your own inner voice while interacting with compassion with every other pilgrim along the way. ...The point was that through walking the labyrinth, people would all learn to honor each other's right to be on the path.</p> <p>There is virtually no wrong way to move through the labyrinth. I have seen people dance, run, crawl, walk backwards, and try it with their eyes closed. There is no need to turn a labyrinth walk into a somber occasion. It is perfectly okay to have fun. When walking in a group, be respectful of other people's space and their right to a meditative walk. Within those broad guidelines, just about anything goes.</p> <p>Once someone starts walking, try not to interrupt him or her - the whole point is to walk at their own pace. The proviso here is that one should not unduly inhibit other people's experience.</p> | <i>powerful meditation for everyday life</i> (p. 60 - 61). NY:Penguin Group. | <p>itself</p> <p>Styles / Preferences / Diversity (benefits, appreciation) Empathy</p> <p>All ideas are welcome Mistakes</p> <p>Concept of write it, say it, post-it in stick 'em up brainstorming</p> <p>Let Humor Flow - and Use It</p> |
| 107. | <i>Feeling the Path</i> | Curry. H. (2000). <i>The way of the labyrinth: A</i> | Be Aware of Emotion (TIM) |

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| | The pathways of the labyrinth can be thick and rich with input for the senses, a veritable marketplace of sights, sounds, smells, sensations, jostling, movement, meetings, partings, negotiations, energies, things seen and unseen, things felt and unfelt, things brought along and things left along the way. Labyrinths can be containers for all of human experience. Like a ride in a crowded subway car, we rarely emerge completely unaffected or unscathed by the closeness of such an encounter with other human beings. For some, such close proximity to others in sacred space can cause discomfort. Especially for those more accustomed to solitary meditation, the initial labyrinth walk can be disorienting. ... It's important to honor whatever you are feeling. | <i>powerful meditation for everyday life</i> (p. 62 - 63). NY:Penguin Group. | |
| 108. | <p><i>At the Center</i></p> <p>For many labyrinth walkers in our goal-oriented culture, the experience of stepping into the center is the whole reason for walking the labyrinth in the first place. To get there. To find the center. To be in the middle.</p> <p>So what is the center? What is it we want to be in the middle of? "Are we there yet?" we ask, on many levels, like children on a car trip. The idea of the center can bring up many questions. If you asked one thousand people what the center means to them, you</p> | Curry. H. (2000). <i>The way of the labyrinth: A powerful meditation for everyday life</i> (p. 69 - 71). NY:Penguin Group. | <p>Highlight the Essence (TIM)</p> <p>Intuition</p> |

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| | <p>probably would get at least one thousand responses. The center is whatever you find there. It is the truth that has been unlocked for you. ... see it as a ... place of connection with one's higher self, the image of that still point within.</p> <p>On one level, it is easy to answer where the center is. ...When you can go no further inward, you are there. This concept - that there is a center - can bring great comfort after the movement of being on the pathway.</p> <p>Another feature of all labyrinths is that the center is in the middle, not off to one side, so that when you get to the center you are in the middle of the design. ...equidistant from the outer edges of the pattern.</p> <p>This is a time for contemplation - to draw in the impressions of the journey, to meditate on the insights that have come to you, to express gratitude for the day, for life itself, and to begin to think about the trip back out.</p> <p>Ideally you will have traversed not only the path into the center of the labyrinth, but also the contours of your inner self. The walk to the center of the labyrinth can open your eyes to what you are, who</p> | | |

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| | you are, the guidance that resides deep within. What you discover there may have been inside you all the time, but the labyrinth may draw it out. | | |
| 109. | <p><i>On the way out</i></p> <p>For many people, the journey back from the labyrinth's center is the most fruitful part of the walk. It is a time for reflection. Now is the time to try to absorb the insights that have come to you in the course of the walk. On this stage of the walk, new perspectives you have gained sink in, become part of you. This period of time is a gift. How many other occasions in our lives do we have time not only to reach an insight, but to "own" it as well? What a welcome departure from the crazy norm of daily life in which we are constantly telling ourselves to get on to the next thing. One of the unique characteristics of the labyrinth ... the outward-bound half of the trip is a mirror image of the inward-bound half.</p> <p><i>Integrating the Experience</i></p> <p>For many people, the path out becomes an opportunity to think about the practical questions of how to integrate into their daily lives the insights they have gained on their walk. "Do I need to make changes?" "What is going to be involved?" "What are the implications going to</p> | Curry. H. (2000). <i>The way of the labyrinth: A powerful meditation for everyday life</i> (p. 82 - 84). NY:Penguin Group. | <p>Reflection - Sense making (context)</p> <p>Transformation - generative change</p> <p>Taking it Forward (TIM)</p> <p>Be Aware of Emotion (TIM)</p> <p>Let it Swing - Let it Ring (TIM)</p> <p>Visualize the Inside (TIM)</p> <p>Produce and Consider Many Alternatives (TIM)</p> <p>Relaxed Attention</p> |

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| | <p>be for me and for others in my life?" "Where should I begin?" "How can I make the most of what I have learned?" "How can I keep this feeling alive?" "What's the next step?"</p> <p>You might concentrate on the walk itself, asking how this experience compares to what you felt and the beginning, on the walk in, or at the center. "how have I changed?" you might ask. Your thoughts might focus on a specific issue ... or it might turn to larger questions, such as your relationship to the world. The walk out engages you in the potential for transformation. "How can I take this back out into the world?" How can it make a difference in my life and in the lives of others?"</p> <p>Sometimes you get a surprising new insight on the path out. Something that you were previously unaware of - something you overlooked - springs forth suddenly. Having been on the labyrinth for a considerable time ... some reach a special place of simultaneous relaxation and heightened awareness. The turns and counterturns on the path out deepen the meditative state. Insights often come more easily. Like pockets of air that have been trapped beneath the surface, or streams of bubbles in a glass of champagne, ideas rush up to the surface from some place within. The walker has truly become... ready for the lesson.</p> | | <p>Eureka / Aha moments</p> <p>Questions</p> |

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| | <p>Walking, breathing and thinking have slipped into a rhythm. The distractions of daily life have been banished at least for the duration of the walk. You feel attentive and attuned to the sights and sounds around you. You feel spiritually centered. You may feel a heightened sense of peace and well-being.</p> <p>Other people find it hard to contain themselves on the journey home. They can't wait to share their thoughts It's important to "walk with intention" through to the end of the labyrinth walk. Otherwise, you miss the full impact of the experience. Like others in our goals-obsessed society, they pour all their energy into getting to the "goal" of the center of the labyrinth. After reaching the center, they tune out. Some people, after walking slowly and mindfully to the center of the labyrinth, turn heels and rush-rush-rush back out as fast as they can.</p> <p>Accepting lessons The labyrinth can hold up a mirror to our lives. ... The labyrinth can offer you a sense of reassurance that, despite the problems that you face in your life, life is all right. Life is good. Sometimes the guidance we receive by the time we leave the labyrinth is not what we started out looking for.</p> | | Intention |

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| | <p><i>The Last Step Out</i> I always turn around to face the entrance upon taking the last step out of the labyrinth. I do it so that I can have a moment of prayer before going back out into the world. Acknowledging the stillness at the end of the walk and stepping into it concentrates the energy of the walk. ... These small practices help keep the afterglow from dissipating as one moves back into day-to-day life. The different kinds of stillness are as important as the times of movement. Yin and yang. Masculine and feminine. Body and mind. A large part of the labyrinth's healing power comes from its ability to bridge the gaps between opposites. Through the labyrinth, the opposites come together in union and unity. The path out symbolizes the meeting of opposites and gives us a symbol to bring back into the world. The ending is the beginning.</p> | | <p>Involvement / Detachment</p> <p>Expectations</p> |
| 110. | <p><i>After the Walk</i> What do you do after you've left the labyrinth? You easily might think that the walk is over ... you will want to bring this new wisdom into your life. You won't want to let it drift away.</p> <p>... suggest ... journaling materials be made available so that walkers can record their impressions immediately upon finishing the walk, while the experience is still fresh. Some people find that other</p> | <p>Curry. H. (2000). <i>The way of the labyrinth: A powerful meditation for everyday life</i> (p. 93 - 97). NY:Penguin Group.</p> | <p>Creative Environment</p> |

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| | <p>artistic media serve them better. They draw, paint, or use sculpting materials to capture their impressions of the walk. Offering pens and pencils, markers, crayons, notebooks, a variety of papers, even scissors and glue can give walkers the opportunity to reflect on the walk and express their insights.</p> <p>Many people find that the labyrinth walk offers a rich opportunity for reflection.</p> <p>Sharing our stories is also one of the very best ways to make a connection with each other.</p> <p><i>Emotional Reactions</i> Labyrinth walks can produce unexpected, deeply emotional responses. ... The labyrinth offers a safe haven to examine old wounds, to feel the pain that has been inflicted, and, more often than not, to take the first steps toward healing. As far as those who have had “bad” experiences are concerned, it is important to remember that “bad” is a judgment. Often it is necessary to be made to feel uncomfortable, to be embarrassed, or even to experience pain in order to learn something.</p> <p><i>The Walk Over Time</i></p> | | <p>Be Aware of Emotions (TIM)</p> <p>Mistakes / Lessons Learned</p> <p>Incubation</p> |

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| | <p>For those who feel they didn't experience anything, it is possible that they didn't experience anything <i>yet</i>. Sometimes it can take a while for us to completely process an experience, and we often don't feel the full impact of it right away. Some people have said that their labyrinth walk seemed to have started before they ever arrived to the event and seemed to go on long afterward as well.</p> <p>I can think of all kinds of times when the real meaning or significance of something didn't hit until well after the fact. My advice in this case is to just sit with it and see what happens. Realize that the labyrinth works in mysterious ways, and usually in its own time.</p> <p>What do you choose to bring back to the world after your walk? Remember, no matter what comes up, it is always your choice to take it further. It is likely that bringing the lesson out into the world from the labyrinth will call forth your continued attention and intention. The lessons of the labyrinth can be huge. They can also be small and seemingly insignificant. You might even think that you experienced nothing at all. What is important just after the walks is to actively reflect on all parts of the experience, recording what you recall from each part. Even if you think "nothing" happened, there may be some deep and as yet invisible force at work.</p> | | <p>Tolerance for Ambiguity</p> <p>Intention</p> <p>TIM Model - Heightening Anticipation / Digging Deeper</p> <p>Taking it Forward (TIM)</p> |

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| | As you continue to walk, think of your steps on the labyrinth as the steps you must take. You might look at the turns on the labyrinth as metaphors for the roadblocks you have in your life. Think about how you can expand the possibilities when you look at the blocks as simply turns in the path. They may be 180-degree turns, but they can't stop you. They don't stand in the way of your forward movement; they simply send you off in a new direction. | | Metaphor / analogy Enjoy and Use Fantasy (TIM) |
| 112. | <p><i>The Labyrinth and Dreams</i> Using the labyrinth in combination with your dreams gives you even more opportunity to connect with your own inner knowledge - what you don't even know that you know. The labyrinth will help you access those buried insights and give you guidance on your problem.</p> <p>As you get ready to go to sleep, identify an issue that you want to clarify. State specifically what the issue is. If you keep a labyrinth journal, write down your intention and problem. Then, walk a finger labyrinth or hand-drawn labyrinth at bedtime, before going to sleep. You might walk both left- and right-handed labyrinths simultaneously, in order to come up with a solution that reflects a positive balance between the rational and intuitive sides of the brain.</p> <p>If a specific thought occurs to you as you do the finger-walk, make a</p> | Curry. H. (2000). <i>The way of the labyrinth: A powerful meditation for everyday life</i> (p. 140 - 141). NY:Penguin Group. | Wallas' Problem Solving Model Incubation Intention Rational vs. Intuitive thinking Whole-brain learning Keep Open (TIM) Dreamtime |

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| | <p>note to yourself but keep an open mind for any additional insights that may come up while you sleep. In the morning, write down everything you can recall, dreams, fragments, images, thoughts, impressions, inspirations. Leave these notes to look at later.</p> <p>Reflect on what came up at the bedtime finger-walk the night before. Is there anything in your dreams that helps you clarify the problem? If you don't feel that you got the guidance you were looking for, try the process for three nights in a row. Ask for insights to take you deeper into the problem. As you go along, review your notes. You probably will see a progression of insight and themes that recur in your dreams. Within this, you may find an answer emerging.</p> | | Insight |
| 113. | <p>Advanced Problem Solving When the Labyrinth Project of Connecticut invited Sig Lonegren to give a workshop presenting his problem-solving method, our first order of business was to create a seven-circuit labyrinth on canvas and paint it the colors of the rainbow. Having the smaller labyrinth opened up opportunities for us to give walks and workshops in places that weren't large enough for our Chartres-style labyrinth, thus solving a problem for the Labyrinth Project of Connecticut!</p> <p>In his workshop, and in his writings, Sig outlines what I think is a brilliant but somewhat complex strategy for problem solving than</p> | Curry. H. (2000). <i>The way of the labyrinth: A powerful meditation for everyday life</i> (p. 141 - 143). NY:Penguin Group. | Problem solving model |

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| | <p>others I've described. Sig's problem-solving method involves walking the path of the seven-circuit labyrinth and consciously examining the problem from different perspectives while simultaneously feeling the body's response at each of the body's seven energy centers or chakras.</p> <p>Since each of the energy centers ties to both a path on the labyrinth as well as a modality of experience in the world, the problem is considered in light of each modality as one walks on that part of the path.</p> <p>Sig suggests you recognize that you traverse the paths of the seven-circuit labyrinth in a specific order: 3-2-1-4-7-6-5- and 8 or the center, and then back out from 8: 5-6-7-4-1-2-3. Using Sig's model, the third path considers the problem from the power center or solar plexus. This is the rational-thinking modality. So, as you enter the labyrinth on the third path, which is the first path of the labyrinth walk, with the energy of yellow, consider: What do I think about the problem?</p> <p>As you turn to enter the second path, you enter the realm of feeling and emotion, associated with your sacral center, and with the color orange. Ask: How do I feel about the problem?</p> | | <p>Rational, Cognitive Process</p> <p>Be Aware of Emotion (TIM)</p> <p>Produce and Consider Many Alternatives (TIM)</p> |

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| | <p>As you round the turn to the first or outermost path, you enter the realm of the root or base energy aligned with the physical realm and the color red. Ask yourself: What are the physical repercussions of this problem? What practical issues such as money are related to the problem? From the outermost path, you move to the fourth path, connected with the heart center. This reflects the energy of your personal spirituality and of the color green. Ask yourself: How will this problem affect my spiritual life? From the fourth path, you walk even closer to the center, to path seven. This path connects with your highest energy center, the crown. It reflects the energy of violet. This path relates to union with the Divine. It is along this path that you can open yourself to divine guidance from your highest self, or, in specific terms, ask for God's help if you are comfortable doing that.</p> <p>Moving from the lofty seven path, you spiral outward to path six, connected with the third eye's energy center and the color purple or indigo. This path connects you with your vision of the truth as it is related to your problem. It is on this path that the message will come to you or that you will see the truth and will know what the answer to the problem might be for you. You receive the guidance of your intuition.</p> | | <p>Intuition</p> <p>Build solutions</p> |

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| | <p>As you round the turn to path five, you will connect with the energy center of the throat and the color blue. It is the realm of communication and manifestation from higher spiritual energies. On this path you ask yourself what is your first step now that you have your answer.</p> <p>From path five, you will move into the center. Be still and clear your mind of all thought. Stay for the space of one breath or just until the next thought comes in and then turn and begin the journey back out, reversing the process. Review each aspect of the problem. On the fifth path review what your first step will be now that you have the answer. On the sixth path review the answer, message, or vision. On the seventh path thank your deity of choice. On the forth path review how the answer will affect your spiritual life. On the first path review the practical aspects of the answer. On the second path ask yourself how you feel about the answer. Finally, on the third path ask yourself what you think.</p> <p>This method isn't easy to remember in the beginning, but after a while you will find that it becomes second nature. As I have Sig's permission to teach this problem-solving model, I usually list these instructions on a large poster that can be easily seen, or invite the</p> | | |

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| | workshop participants to make reminder notes on a small piece of paper to carry with them as they walk. | | |
| 114. | <p>Like the ribs of a basket, the three-part journey of the labyrinth - the path in, the center, the path out - offers structure to the meditation. At its simplest, you prepare yourself on the journey in. You receive at the center. You accept and own what you have received on the journey out.</p> <p>I acknowledge each of my readers for the courage to take the first step onto the labyrinth. And while it will meet you wherever you are on your journey, there is no telling where it will take you. Honor that. Try the walk again. And then again. In the end, why and how it works remains a great mystery.</p> <p>The labyrinth is a metaphor for life: Once you get the patterns, the turns, the paths imprinted on your body, mind, feelings, and spirit, they will always be with you, like a spiritual tattoo.</p> <p>You don't have to walk a labyrinth in some instances to see its profound workings and meanings of your daily life. I see a labyrinth metaphor in everything I do.</p> <p>Start using the labyrinth, and soon you will begin to see everything in</p> | Curry. H. (2000). <i>The way of the labyrinth: A powerful meditation for everyday life</i> (p. 209 - 215). NY:Penguin Group. | Preparation |

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| | <p>your life through its lens. You don't need special training.</p> <p>The labyrinth is one of the most compassionate and humane meditation tools available. It accesses all parts of what it means to be human. It is sacred space, yet it uses the body to pass through its pathways. It is a meditation tool that makes profound heart connections, yet it engages the rational mind as well. What integrative medicine is uncovering is that allopathic and alternative healing modalities used in conjunction with each other enhance the healing process. So too with the labyrinth. It works best when - and because - it works on all these levels simultaneously.</p> <p><i>Does the labyrinth work?</i> There is research in progress about how the labyrinth works and why. It certainly seems a worthy subject for continued investigation. There are many who are studying the healing effects of labyrinth walking on diseases. One theory relates to the labyrinth's twists and turns - the evenly symmetrical number of clockwise and counterclockwise 180-degree turns. Do these twists and turns have a balancing effect on the brain? Labyrinth Society member Richard Feather Anderson compares the twists and turns of the labyrinth to the alternating spiral patterns of water currents. We know that over time water purifies itself by the action of its currents when they are</p> | | <p>Open Space Technology Rational vs. Intuitive</p> <p>Body-mind connection Whole-brain Intention Conscious / Unconscious process Incubation</p> |

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| | <p>given free play to alternate their spiral patterns. Since humans are, after all, 70 percent water, might the turns be an important factor in purifying the body?</p> <p>Perhaps the circular paths of the labyrinth form a kind of lens for focusing the power of intention and attention that is brought to the walk. The circle is the most basic form of all creation, and it is the basis for all of sacred geometry as well as for symbols from the collective unconscious the world over. There is no doubt that the inherent circular nature of the most popular labyrinth design also plays an important role in how they work.</p> <p>I think the most important reason the labyrinth works is because of our intention. On some level, most labyrinth walkers, either consciously or unconsciously go into a labyrinth walk ready to receive something even if they are very skeptical. I believe the act of being read to receive instantly opens up a channel for the universe to provide whatever is needed in the balancing, healing, or restoring that we might not even know we need.</p> <p>There is a consciousness that grows out of the labyrinth, and that is created because the labyrinth is a divine space. It can be defined as divine, yet it a space you can create and experience on the physical</p> | | Keep Open (TIM) |

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| | <p>plane as well. The idea of sacred space can be set up in the blessing, even if it is just a simple blessing. Acknowledging that the labyrinth is a sacred space makes it feel different from a mall.</p> <p>People can grasp this kind of meditation because it has a structure in physical space as well, like the ribs of a basket. You can look at it, walk on it. The pure physicality of locating the path in a place - even if that place is your piece of paper - allows for defining this as special or sacred space. Beyond the physical presence of the path, understand the meditation as a three-part journey helps people to experience major shifts. Consciously walking in preparation for receiving something allows something to happen, a shift, something to make a difference. That's not the same kind of consciousness that we have when we run down the street.</p> <p>... each walk is absolutely unique. Nor... have I come up with a way to predict what my labyrinth walk is going to be line on any given afternoon. I can't begin to predict. That's what's fun about it. There's that element of mystery and surprise and the unexpected every single time. I now get it, finally - that it is always going to be that way. Forty years from now I know it is going to be fresh and different every single time.</p> | | Be Flexible (TIM) |

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| | <p>There is also a cumulative effect that you get when walking the labyrinth. As you start any kind of practice - yoga, Tai Chi, prayer, meditation, etc. - you begin as a beginner. You have a beginner's understanding of the experience. If you use the labyrinth for walking meditation, you build on the base of prior experiences. In a practice such as Zen, it is always important to return to the beginner's mind every time you do the sitting meditation. I liken this attitude to my admonition to labyrinth walkers to leave aside all expectation. It is easy to let an expectation based on how it was in a prior walk get in the way of experiencing this walk. Returning to a frame of mind without exception is akin to returning to the beginner's mind. The labyrinth never changes. It is still paint on canvas, a path mowed into a meadow, or a groove on a wooden board. My colleague and fellow Labyrinth Society member Joe Miguez is fond of saying, "The labyrinth is a clear space." He means that it isn't loaded with "stuff" of its own. I like to say that the labyrinth meets us wherever we are on the path. That is why it is so universally effective.</p> <p><i>Mysteries about the labyrinth</i> We limit things when we try to explain them through words. Sometimes you simply need to experience. To know what the experience of walking the labyrinth is, you need to walk the labyrinth.</p> | | Involvement / detachment |

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| | | | CPS Thinking Skills Model (meets us wherever we are in the problem space) |
| 115. | <p>... Because what is so exciting about labyrinths is that they lend themselves to individual interpretation. There is no single labyrinth pattern, nor is there a right or wrong way to walk a labyrinth. Each experience is unique and, if welcomed, can offer valuable insights about how to navigate life and address its challenges. The beauty of the labyrinth motif is that its appeal is so multi-faceted. As a metaphor for life's journey, the labyrinth prompts us to think about the way we choose to travel that path - whether we savor each moment, secure in the belief that while life's problems will continue to challenge us, we have the inner resources and confidence to solve them. Or whether we act like distracted onlookers - always wondering why someone else seems to have the better deal. Consciously walking the labyrinth can cause you to reflect on whether life is something that just happens to you, or is an experience that you choose to truly engage with. The labyrinth symbol can help you</p> | <p>Simpson. L. (2002). <i>The magic of labyrinths: Following your path, finding your center</i>(p. xi - xiii). London, UK: element.</p> | <p>No mistakes Insight Metaphor / analogy</p> |

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| | <p>re-appreciate your goals in life - to stop looking for a “quick fix” by latching onto this guru or that and to accept full responsibility for your own spiritual enlightenment. After embracing the labyrinth as a metaphor for journeying into our deeper, hidden, authentic selves, many have been inspired to recognize that the source of contentment and wisdom lies within. Since walk the labyrinth - consciously and with respect - has prompted others to ask themselves questions like these, then it is likely to do the same for you. The labyrinth is not just a philosophical tool but lends itself to many practical applications. Here are a few of the ways in which labyrinth symbolism can be integrated into your life:</p> <ul style="list-style-type: none"> • As a form of walking meditation, particularly for people who find it hard to sit still; • To relax and release stress • To stimulate creative thinking and problem-solving; • To assist in focusing on your breath • To work with your chakra system and the flow of chi; • To get in touch with your inner or higher self • To connect with the Earth and more fully appreciate your environment • To create a stillness in which you can hear the whisper of your intuition | | |

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| | <ul style="list-style-type: none"> • To do something nice for yourself - by yourself • To illustrate that you alone are responsible for the path you chart though life • To reconnect you to the Hero within | | |
| 116 | <p>The Changing Shape of Labyrinths</p> <p>The more one explores the labyrinths of antiquity the more it becomes apparent that this is a dynamic pattern - ever-changing and evolving, only bounded by the limits of humankind's creativity.</p> <p>... And the creativity continues. ... Dr. Alex Champion produces earthworks reminiscent of the Serpent Mound in Ohio - the 1250ft-long Native American prehistoric monument constructed by tribes living in the Mississippi Valley. Each year he comes up with more meander designs, not necessarily unicursal, but offering many different routes through which to move from the entrance to the center - just no dead ends.</p> | Simpson. L. (2002). <i>The magic of labyrinths: Following your path, finding your center</i> (p. 47 - xiii). London, UK: element. | <p>Creative expression</p> <p>Artistic creativity</p> |
| 117. | <p>Leah Goode-Harris, a fifth generation Californian with a connection to the earth through her family's roots in grape growing and winemaking, created a new labyrinth design named after her hometown of Santa Rosa. While researching ancient</p> | Simpson. L. (2002). <i>The magic of labyrinths: Following your path, finding your center</i> (p. | <p>Building on ideas of others</p> <p>Artistic creativity</p> |

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| | <p>labyrinths, Lea became inspired to draw a version that is quite unlike any other. The Santa Rosa labyrinth differs from the Chartres design in that it comprises seven rather than eleven circuits, the entrance pathway is directly in line with the exit, and there is a neat little alter or “heart” space, four circuits in.</p> <p>Lea Goode-Harris’ latest project is an artistic creation that will connect people to nature at the new Charles M. Schultz Museum in Santa Rosa. Jean F. Schultz, the wife of the late creator of the Peanuts comic strip, had heard Lea talk about labyrinths and contacted her to ask if she might be able to create a labyrinth in the shape of Snoopy’s head. In Lea’s words, “To the music of the peanuts gang and a little Snoopy image before me, the meandering paths of the contemporary Snoopy Labyrinth emerged from my creative imagination.</p> | 49). London, UK: element. | |
| 118. | You can use the labyrinth symbol as a meditation tool, a problem-solving technique or simply as a way to calm your body and mind. | Simpson. L. (2002). <i>The magic of labyrinths: Following your path, finding your center</i> (p. 82). | Problem solving tool |

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| | | London, UK: element. | |
| 119. | <p>Facing your Fears</p> <p>There are no magical quick fixes, but there are a number of valuable, self-exploratory methods that you can use to face your fears and challenge them head on. Such tools could include: ...</p> <ul style="list-style-type: none"> • Using a labyrinth as a meditation or problem solving device (see page 82) | <p>Simpson. L. (2002). <i>The magic of labyrinths: Following your path, finding your center</i> (p. 83). London, UK: element.</p> | <p>Problem solving tool</p> |
| 120. | <p>Forming an Intention</p> <p>... formulate a single positive intention or question as you walk into the labyrinth. There I no need to try and force examples from memory; they will come, even if the process takes a few days. Your intention or question might be:</p> <ul style="list-style-type: none"> • Where can I find the strength through this challenging time? <p>If you do not get an answer straight away, keep asking. Remember, your persistence and resilience is being put to the test here. Consider recording your labyrinth insights in a daily journal. Writing things down is very powerful, not least</p> | <p>Simpson. L. (2002). <i>The magic of labyrinths: Following your path, finding your center</i> (p. 84 - 85). London, UK: element.</p> | <p>Intention</p> <p>Stating a question</p> <p>Incubation</p> <p>Record your ideas</p> |

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| | because it allows you to review your progress and make connections between events that you might otherwise not see. | | |
| 121. | Instead of using it only as an occasional problem solving or stress relieving tool, learn how to integrate it seamlessly into your life so that the labyrinth's many gifts are made available to you every day. | Simpson. L. (2002). <i>The magic of labyrinths: Following your path, finding your center</i> (p. 87). London, UK: element. | Problem solving tool |
| 122. | If there is one certainty in life it is that we constantly face change. And change - by its very nature - involves some kind of loss. | Simpson. L. (2002). <i>The magic of labyrinths: Following your path, finding your center</i> (p. 88). London, UK: element. | Change / Transition |
| 123. | Problems often occur because we have not come to grips with all the factors affecting a particular issue - such as taking a new job without considering how the long traveling time will affect you ... Each labyrinth pathway and chakra corresponds to a different life topic. These can be used to anticipate a wide range of questions about whether a particular course of action is suitable to you. | Simpson. L. (2002). <i>The magic of labyrinths: Following your path, finding your center</i> (p. 109). London, UK: element. | Problems as questions Problem solving process |
| 124. | Creative Visualization One method I have developed is using the labyrinth as an eight-step | Simpson. L. (2002). <i>The magic of labyrinths: Following your path,</i> | Incubation Visualization |

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| | <p>creative visualization exercise in which you imagine you are walking a Cretan labyrinth and, as you move from one pathway to another, you focus on specific issues ...</p> <p>1 - Vision - What compelling vision do you have for your life? What changes could you make to achieve balance among life areas including work/career, partnership, friends/social life, and health?</p> <p>2 - Tension - What are the key differences between what you have now and your dream life? What prevents you from achieving the latter?</p> <p>3 - Detail - How many steps or objectives will it take to reach your goals given that it is rarely possible to go from A to Z in one single step?</p> <p>4 - Change - Taking one task related to each of your objectives, what changes do you need to make your attitude, behavior, or situation that will bring your vision closer to reality? Then commit to doing them.</p> <p>5 - Intuition - Why are you procrastinating? Does your dream vision come from your hand or your heart? Does the answer to this offer you a clue?</p> <p>6 - Diversity - Who could you seek out to help you on your quest for success? What alternative viewpoint(s) would be of value to you in your mission? Seek them out.</p> | <p><i>finding your center</i> (p. 112). London, UK: element.</p> | <p>Produce and Consider Many Alternatives (TIM)</p> |

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| | <p>7 - The Unknown - Are you impeding your own success by being such a perfectionist that you are failing to move forward? Stop doing so much and learn how to be.</p> <p>8 - Destiny - Imagine a pool at the center of your mental labyrinth. Reach down to retrieve a symbolic gift from your Higher Self. Ask your intuition for help to discover what this symbol means. If you do not see an immediate connection with your situation, the meaning will unfold in the coming days or weeks.</p> | | |
| 125. | Literature reviewed for this project; (e.g. Artesse, 1995; Curry, 2000; Lonegren, 2001; Simpson, 2002; Telesco, 2001; West, 2000) indicated a discernible connection between the use of the labyrinth and heightened creativity and/or problem solving abilities. However, the rising popularity in the use of the labyrinth has not been accompanied by a comparable increase in the breadth of data to support the effectiveness of its use. To date, the body of evidence supporting the connection between the labyrinth and creativity and problem solving involves personal testimonials. | MacDonald J. (2004). <i>Exploring the comparison between CPS and the Labyrinthine Problem-Solving Process</i> (p.2). Unpublished Masters Project, State University of Buffalo, NY. | Implied links to creativity |
| 126. | Almost as an excuse for the lack of empirical evidence, labyrinth expert and professional labyrinth maker, Robert Ferré contributed, “[t]he incredible thing about the labyrinth is that it will not let itself be known in quantifiable terms. It can be drawn and walked and appreciated, but literally not quantified or known...” (as cited in West, 2000, p.42). This prevailing provinciality of the current | MacDonald J. (2004). <i>Exploring the comparison between CPS and the Labyrinthine Problem-Solving Process</i> (p.3). Unpublished Masters | Explicit links to creativity |

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| | <p>proponents of the labyrinth limits the usability and acceptability of the labyrinth as a creative problem-solving process.</p> <p>This project compared the Vehar, Miller, and Firestien (1999) approach to CPS and the labyrinthine problem-solving processes (as outlined in Lonegren, 2001 and Simpson, 2002) to provide more concrete data in an effort to move our understanding and use of the labyrinth beyond its initial Jungian connections (Artes, 1995; Attali, 1999; West, 2000) and meditative properties (Curry, 2000; Gowan, 1978; Simpson, 2002; Telesco, 2001).</p> <p>If salient similarities could be brought to light between the processes, then positioning the problem-solving properties of the labyrinthine process parallel to the well-defined constructs of the CPS process could place the labyrinthine process within a known and acceptable framework for further consideration by creativity and creative problem-solving proponents. The Creative Problem-Solving process, in return, would benefit from additional alternative tools to supplement its cognitive roots.</p> | Project, State University of Buffalo, NY. | |
| 127 | CPS is a “simple, repeatable way for groups / individuals to take new challenges and come up with effective breakthrough solutions” (Vehar, et al., 1999, p.4). | MacDonald J. (2004). <i>Exploring the comparison between CPS and the Labyrinthine Problem-</i> | Explicit links to creativity Problems as questions |

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| | LPS “involves walking the path of the seven-circuit labyrinth and consciously examining the problem from different perspectives while simultaneously feeling the body’s response...” (Curry, 2000 p. 141). “The solution to the problem lies in restating the question or restating the issue in such a way that you get clarity about what you want” (p. 139). | <i>Solving Process</i> (p.17). Unpublished Masters Project, State University of Buffalo, NY. | |
| 128. | Both CPS and LPS explicitly identified a concise, cognitively-deliberate approach to problem solving. Specific steps were detailed and defined in both in an effort to move problem solving from something which was purely intuitive and <i>just happens</i> into a deliberate, non-ambiguous, methodical procedure. ...cps process was divided into stages with additional sub-stages, and each of the sub-stages directed the user through both divergent and convergent thought processes which ultimately added to the complexity of the process. Entire books were dedicated to the CPS process ... whereas only a chapter within a book (or pages within a chapter) was dedicated to the discussion of the LPS process (Curry, 2000; Lonegren, 2001; Simpson, 2002). Although LPS offered an expressed process, the emphasis ultimately resided on intuition and not on the strict adherence to the process itself. | MacDonald J. (2004). <i>Exploring the comparison between CPS and the Labyrinthine Problem-Solving Process</i> (p.21). Unpublished Masters Project, State University of Buffalo, NY. | Explicit links to creativity Intuition |
| 129. | CPS has moved problem solving from being strictly intuitive into a highly explicit structure... intuition was primarily inferred and was | MacDonald J. (2004). <i>Exploring the comparison</i> | Explicit links to creativity |

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| | <p>neither relied upon nor explored. The CPS process sought to make explicit - to give language to the natural process - all that was considered intuitive, thus driving intuition itself into the process's substructure. LPS, however, retained its emphasis on the role of intuition and encouraged problem solvers to release their own intuition to facilitate problem solving.</p> <p>In comparing the processes, both CPS and LPS fostered a cognitive distinction between <i>process</i> and <i>content</i>. Process aspects focus on ... "whatever steps, tools and techniques are used to facilitate [the problem solving experience]" (Miller, et al, 1999, p.8). The content aspects describe ... "all of the facts, figures and data surrounding a problem" (p.8). Because of the explicitness of both CPS and LPS, problem solvers need only to implement the process - to put the process into motion - and are free to concentrate on the problem / issue, rather than expending energy worrying that they were <i>doing</i> the process correctly.</p> <p>The two processes differed, as a result of the more complex nature of CPS process. CPS was more explicit and deliberate in the distinctions between process and content.</p> | <p><i>between CPS and the Labyrinthine Problem-Solving Process</i> (p.22). Unpublished Masters Project, State University of Buffalo, NY.</p> | |
| 130. | LPS was more simplistic in monitoring the relationship between process and content. The user needed only to follow specific guided | MacDonald J. (2004). <i>Exploring the comparison</i> | Deliberate creativity Problem solving |

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| | <p>questions in order to remain in content as the path was circumambulated.</p> <p>The “steps guide the creative process” (Davis, 1999 p. 119); the experience is “about trusting the process” (Curry, 2000 pp 57-58). Given this approach to process, one is unlikely to become lost in the problem because the problem solver needs to simply follow or walk through the steps while focusing on the content, i.e. the issue or problem.</p> <p>... problem solver’s process orientation in CPS and LPS differed... in the level of mental processing required of the user. CPS involved more complex and active thinking. CPS users must initially assess which stage of the process they need to enter and then navigate multiple stages of divergent and convergent thinking patterns, as well as determine when and for how long each kind of thinking is employed. Furthermore, CPS users must make choices regarding which of the individual divergent and /or convergent tools to utilize. Ultimately, CPS users need to remain mentally active to remain in content (i.e. actively conscious of their place in the process and content). Conversely, LPS encouraged the problem solvers to be more mentally passive regarding the process. LPS users simply “followed the path” and addressed the questions as directed within</p> | <p><i>between CPS and the Labyrinthine Problem-Solving Process</i> (p.23 - 24). Unpublished Masters Project, State University of Buffalo, NY.</p> | <p>process</p> |

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| | <p>each circuit.</p> <p>Another distinction between CPS and LPS is in the user's behavioral orientation... CPS users approaches the problem or issue cognitively; the user mentally (and figuratively walks through the problem and changes mental direction between and within each of the stages by employing different thought-processes. Whereas, LPS process's user orientation is physically-driven - i.e. kinesthetic; the user literally walks the path while contemplating various aspects of the problem / issue as directed by the process.</p> | | |
| 131. | <p>... both CPS and LPS attributed the power of process to a specific force, i.e. creativity and intuition respectively ... to drive the CPS and LPS processes toward their desired outcome (usually a solution to a problem / issue) and in neither process does the force lose its identity nor become an integral part of the solution.</p> <p>... According to the literatures ...CPS as its name implies, relied on creativity as its "magic ingredient" (Vehar, et al., 1999, p. 4); whereas LPS focused on the power of releasing one's intuition (Artes, 1995; Curry, 2000; Hogan, 2003; Lonergan, 2001; Sands, 2001). Within the literature ... neither term (creativity nor intuition) was further described within this context to elaborate on this apparent difference.</p> | <p>MacDonald J. (2004). <i>Exploring the comparison between CPS and the Labyrinthine Problem-Solving Process</i> (p.25). Unpublished Masters Project, State University of Buffalo, NY.</p> | <p>Intuition Intrinsic Motivation (force)</p> |

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| 132. | <p>This distinction ... became less evident when considering the relationship between intuitive and deliberate creativity: “Intuitive creativity Refers to the unpredictable inspirations that may or may not appear when and where you need them. There is nothing wrong with inspiration, intuition, and spontaneous creative thought; they solve problems and keep the topic of creativity interesting. With forced creativity, a person or group consciously decides to sit down and creatively attack a problem using one or more techniques to clarify the problem and generate ideas for it”. (Davis, 1999, p. 172).</p> <p>LPS placed intuition into an explicit framework whereby individuals consciously decide to walk through and attack a problem using a specified process to clarify and seek answers to a problem. It therefore moved intuition beyond its ‘unpredictable inspirations’ and into the <i>forced</i> category, thus mitigating and blurring this distinction between the catalysts.</p> <p>... both CPS and LPS processes placed the loci of control of the catalyst within the domain of the user. The driving force is within the problem solver - the CPS user was viewed as <i>creative</i> and the LPS user was viewed as <i>intuitive</i>. Hence, creativity and intuition need only be encouraged and released from within to facilitate the problem solving processes.</p> | <p>MacDonald J. (2004). <i>Exploring the comparison between CPS and the Labyrinthine Problem-Solving Process</i> (p.25 - 26). Unpublished Masters Project, State University of Buffalo, NY.</p> | <p>Intuition Inspiration Clarify the problem Creative Problem Solving Process</p> |

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| 133. | <p>Overview of LPS process structure</p> <p>The process is designed to systematically walk the problem solver through analyzing the rational, emotional, logistical, spiritual aspects of the problem/concern; finding ideas and solutions; and ultimately, creating an action plan.</p> <p>Inasmuch as the labyrinthine pathway is continuous - leading directly to the center and then back out again - it must be walked sequentially. The LPS users must therefore address all aspects of the issues / problems as directed by the various circuits.</p> | <p>MacDonald J. (2004). <i>Exploring the comparison between CPS and the Labyrinthine Problem-Solving Process</i> (p.30). Unpublished Masters Project, State University of Buffalo, NY.</p> | <p>Rational vs. intuitive thinking</p> <p>Idea finding Solution / Action Plan building</p> |
| 134. | <p>According to Davis (1999), "Solving a problem or 'doing something creative' necessarily involves [three] steps... - clarifying the problem, working on it, and finding a good solution" (p. 116). Both the CPS and LPS processes possess these basic elements, albeit that they are represented in different ways.</p> <p>The primary differences between the processes are: (1) CPS has no designated stage / step where participants are directly encouraged to rest and purposefully reflect or introspect, although Parnes does emphasize the need to proceed through CPS in a relaxed state (Parnes, 1981, p. 133); (2) CPS does not advocate 'thanking one's deity', although the CPS literature does not suggest that one is</p> | <p>MacDonald J. (2004). <i>Exploring the comparison between CPS and the Labyrinthine Problem-Solving Process</i> (p.33). Unpublished Masters Project, State University of Buffalo, NY.</p> | <p>Relaxed Attention</p> <p>Intuition Explicit links to creativity Problem solving process</p> |

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| | <p>prohibited from doing so; (3) CPS emphasizes divergent thinking to create many ideas - "to exhaust the obvious known answers..." (Vehar, et al., 1999, p. 23) through the use of tools, which are "critical for cracking open the door to creative thinking" (p. 23). Rather, the LPS process advocates the importance of receiving guidance from one's intuition and going with one's first hit (Lonegren, 2001).</p> <p>This comparison of the structures of CPS and LPS processes indicate that at a fundamental structural level a relationship exists between both processes. Ultimately each process basically fits into a comparable structural format, conforming to Davis' (1999) assertion, "More formal sets of stages are elaborations of [the three steps - clarify the problem, working on it, and finding a good solution]" (p. 116).</p> | | |
| | <p>Intuition</p> <p>As a concept, intuition, like incubation, serves as a LPS tool. It is a means that concurrently gives ideas and selects solutions within the problem-solving process. Hence, idea generating and solution selecting can occur simultaneously in LPS which highlights another distinction between both processes that originates from the differences in the level of explicitness of the processes. In contrast,</p> | <p>MacDonald J. (2004). <i>Exploring the comparison between CPS and the Labyrinthine Problem-Solving Process</i> (p.43). Unpublished Masters Project, State University of Buffalo, NY.</p> | <p>Intuition Incubation Explicit links to creativity</p> |

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| | <p>CPS creates an explicit structure that separates idea generating (divergent thinking) and idea/solution selection (convergent thinking). LPS allows intuition to serve both a divergent and convergent capacity.</p> <p>Additionally, and intriguingly, in intuition we witness a switch in explicitness regarding the concept itself. Although CPS is a more explicit process overall, LPS becomes much more explicit in its utilization of intuition.</p> | | |
| 135. | LPS de-emphasizes the external resources and encourages the users toward intuitive, cognitively-passive personal discoveries which will, according to LPS, align the desires of the heart, soul and self. CPS, actively seeks interconnections and interrelations between the internal and external resources re-emphasizing the cognitive underpinnings that characterize the CPS process. | MacDonald J. (2004). <i>Exploring the comparison between CPS and the Labyrinthine Problem-Solving Process</i> (p.44). Unpublished Masters Project, State University of Buffalo, NY. | Context |
| 136. | <p>Deliberateness of Outcome</p> <p>... LPS encourages an open-mindedness towards outcomes. Users are to release their expectations of the walk and their personal hopes of specific outcomes. Users may or may not receive an answer to their problem or issue; furthermore, in the process of seeking guidance of</p> | MacDonald J. (2004). <i>Exploring the comparison between CPS and the Labyrinthine Problem-Solving Process</i> (p.46). Unpublished Masters | Keep Open (TIM) Tolerance for Ambiguity Defer Judgment |

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| | the inner self, the answer received may be irrelevant to the user's original intention. | Project, State University of Buffalo, NY. | |
| 137. | <p>Prepare the environment</p> <p>The focus within each process...differs... CPS specifically seeks to create a safe environment for risk-taking. Whereas, LPS's focus is less concrete on creating an environment conducive to evoking creativity - encouraging anything that allows for relaxation and attentiveness.</p> | MacDonald J. (2004). <i>Exploring the comparison between CPS and the Labyrinthine Problem-Solving Process</i> (p.47). Unpublished Masters Project, State University of Buffalo, NY. | Explicit links to creativity |
| 138. | <p>Questions / Intentions</p> <p>... the semantics of the questioning strategy in CPS guides the user's frame of mind throughout the entire process. Whereas in LPS, the semantics guide the user and allow for a more open-ended exploration of the situation and of the self. The questions in LPS may not lead to an answer, but to a greater understanding which is considered a viable outcome of the LPS process.</p> | MacDonald J. (2004). <i>Exploring the comparison between CPS and the Labyrinthine Problem-Solving Process</i> (p.47 - 48). Unpublished Masters Project, State University of Buffalo, NY. | Explicit links to creativity |
| 139. | ... CPS and LPS state the need for users to record - to register in some permanent form - their experiences. In both processes, taking notes is a straightforward, tactical element. | MacDonald J. (2004). <i>Exploring the comparison between CPS and the Labyrinthine Problem-</i> | Capture / record your ideas |

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| | ... CPS's rationale for recording the experience is to ensure that the ideas are captured and are not allowed to disappear or become forgotten. LPS's desire is to capture emerging ideas; it is understood that the nascent ideas can be further developed at a later stage, although no formal means is offered for developing and/or strengthening those undeveloped ideas. CPS however, in its explicitness, allows for tool usage within its Plan for Action stage to strengthen its previously elicited ideas. | <i>Solving Process</i> (p.48). Unpublished Masters Project, State University of Buffalo, NY. | |
| 140. | Relaxation CPS and LPS both express the importance of promoting relaxation throughout process. A distinction, however, resides in the level of emphasis placed on the concept of relaxation. Parnes (1981) encourages CPS users to relax before starting the process, no further directives to relax are given during the ... process. ... In Visioning (1988), ... Parnes blends ... CPS ... with expanded imagery and analogy processes ... does create a deliberateness for relaxation throughout the ... visioning process. The LPS ... reinforces the user's relaxed state throughout the process. The kinesthetic nature of the labyrinthine walk facilitates natural relaxation, so there is a direct and integrated physical component to the mental relaxation. "Many say that walking a labyrinth calms the body and mind by providing a space that guides a person's focus inward" (Spilner, 2000, p. 188). | MacDonald J. (2004). <i>Exploring the comparison between CPS and the Labyrinthine Problem-Solving Process</i> (p.48 - 49). Unpublished Masters Project, State University of Buffalo, NY. | Creative Problem Solving Thinking Skills Model - Visionary Thinking Visualize it Richly and Colorfully (TIM) Make it Swing, Make it Ring (TIM) Relaxed Attention |

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| 141. | <p>Source of Power</p> <p>CPS's source of energy is cognitively-driven and speaks to the ownership of the problem itself. The problem solver needs to have ownership over the problem and is therefore accountable to the solution. The source is intrinsic to the user as well as totally within the control of the user. ... LPS perceives that there both a personal accountability as well as an external (essentially divine) source that influences and empowers the problem solving process and drives users toward their goals.</p> <p>... LPS literature states that the labyrinthine user may feel driven by some inexplicable force while in the labyrinth. The literature encourages and advocates the users' connection with their own spirituality. Interestingly, the labyrinthine path is perceived as sacred space where one can be present with the Divine.</p> | <p>MacDonald J. (2004). <i>Exploring the comparison between CPS and the Labyrinthine Problem-Solving Process</i> (p.49 - 50). Unpublished Masters Project, State University of Buffalo, NY.</p> | <p>Creativity and spirituality / creativity as spiritual expression / spirituality through expression of creativity</p> |
| 142. | <p>...key concepts and terminology were shared by both processes. affirmative approaches to questions and the user's ability to be successful with the process; the deliberate delay of criticism through openness and deferred judgment to the potentials of ideas / solutions and the process itself; the use of thought processes beneath conscious awareness in incubation / gestation;</p> | <p>MacDonald J. (2004). <i>Exploring the comparison between CPS and the Labyrinthine Problem-Solving Process</i> (p.50 - 51). Unpublished Masters Project, State University of</p> | <p>Explicit links to creativity</p> |

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| | <p>the internal loci of control over the ideas / solutions - the answers are not 'out there', rather they can be released from within the individual; the process itself as a metaphor of the twists and turns of the searching process; the value of establishing an environment conducive to problem solving; the importance of stating the question in an affirmative manner that encourages productive idea generation and solution finding; the recording of the experience to insure that 'good' ideas are not forgotten nor escape from consciousness, and that in order to facilitate the experience, the individual needs to remain calm and relaxed throughout the process.</p> <p>CPS has no similarities to some of the LPS process's concepts:</p> <ol style="list-style-type: none"> 1. representation as a physical manifestation of an archetype; 2. overarching emphasis on intuition; 3. meditative properties inherent within the experience itself; 4. the open-mindedness required to release the expectations of the outcome of the walk / process, nor 5. the external (divine) nature of the source of energy and power that drives the user through the process. | Buffalo, NY. | |
| 143. | ... all participants indicated that they would be willing to consider | MacDonald J. (2004). | Explicit links to |

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| | using the labyrinth as a tool for future problem solving. | <i>Exploring the comparison between CPS and the Labyrinthine Problem-Solving Process</i> (p.64). Unpublished Masters Project, State University of Buffalo, NY. | creativity Creative Problem Solving tool |
| 144. | <p>“Rather consistently, <i>meditation</i> training and practice seem to improve creative functioning (Orme-Johnson & Farrow, 1977; Walud, 1996)” as cited in Torrance & Safter, 1999, p.132). Thus “...if walking the labyrinth is akin to meditation, and meditation’s connection to creativity is already documented, then the labyrinth is also [directly] related to creativity” MacDonald, 2002).</p> <p>More exploration might reveal that intuition and incubation are similar, if not the same, pre-conscious cognitive processes.</p> <p>If novelty is invaluable, this is an area for development of the LPS process.</p> <p>H2 determine if explicitly acknowledging and addressing the emotions that are attached to a problem / issue can add value to the problem solver’s experience and the outcomes of the CPS process? The</p> | MacDonald J.(2004). <i>Exploring the comparison between CPS and the Labyrinthine Problem-Solving Process</i> (p.66). Unpublished Masters Project, State University of Buffalo, NY. | <p>Explicit links to creativity</p> <p>Emotional Intelligence Creative Intelligence</p> <p>Be Aware of Emotion (TIM)</p> |

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| | participants in this study appreciated the emotional involvement of the LPS process... This may be an area of development for CPS. | | |
| 145. | <p>How might the labyrinth be used with team or departmental / interdepartmental problems that exist in the workplace? Might individuals use the LPS experience to discern where they as individuals fit into the bigger solution?</p> <p>More studies might address <i>How to develop the labyrinth as a CPS tool?</i> The current body of literature uses the term “tool” to describe the labyrinth (Artess, 1995; Geoffrion, 1999; Hogan, 2003). West (2000) recognizes that “[m]any of the traditional methods for accessing creativity and intuition, such as creative visualization, journalizing, and affirmations, can be combined with walking the labyrinth for even greater results...” (p. 11).</p> | MacDonald J. (2004). <i>Exploring the comparison between CPS and the Labyrinthine Problem-Solving Process</i> (p.68). Unpublished Masters Project, State University of Buffalo, NY. | Putting Your Ideas Into Context (TIM) |
| 146. | According to Mariscotti (2003), “the Labyrinth can be used as a tool for... clarifying decisions (p. 9). How might the labyrinth assist in clarifying (confirming) decisions? | MacDonald J. (2004). <i>Exploring the comparison between CPS and the Labyrinthine Problem-Solving Process</i> (p.69). Unpublished Masters Project, State University of Buffalo, NY. | Creative Problem Solving Thinking Skills Model - Clarification - clarify the challenge |
| 147. | Of particular interest to this researcher are the rudimentary | MacDonald J. (2004). | Creativity and |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
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| | connections (indicated in this study) and possibilities of making more explicit connections between creativity (including problem solving) and personal spirituality. | <i>Exploring the comparison between CPS and the Labyrinthine Problem-Solving Process</i> (p.70). Unpublished Masters Project, State University of Buffalo, NY. | spirituality / creativity as spiritual expression / spirituality through expression of creativity |
| 148. | Concurrently, the interest in labyrinths has grown in recent years ... Kern (2000) regards “this interest in labyrinths as a deep seated longing for meaningful cohesion. The labyrinth’s path is seen as a path to individuation, as regeneration, as bestowing meaning through a process of introspection and concentration (p. 305). | MacDonald J. (2004). <i>Exploring the comparison between CPS and the Labyrinthine Problem-Solving Process</i> (p.71 - 72). Unpublished Masters Project, State University of Buffalo, NY. | Sense making Put Your Ideas into Context (TIM) |
| 149. | Ultimately, this project sought to study and investigate the comparison of the CPS and LPS processes both through literature review and subject participation in a LPS experience. ... The rationale was that if salient similarities could be brought to light between the processes, then by positioning LPS’s problem-solving properties parallel to the well-defined constructs of the CPS process, the labyrinthine process could be placed within a known and acceptable framework for further consideration by creativity and creative | MacDonald J. (2004). <i>Exploring the comparison between CPS and the Labyrinthine Problem-Solving Process</i> (p.72). Unpublished Masters Project, State University of Buffalo, NY. | Explicit links to creativity |

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| | problem solving proponents. The Creative Problem-Solving process, in return, would benefit from additional alternative tools to supplement its cognitive roots. The findings of this study revealed that many similarities do exist between CPS and LPS processes at theoretical, structural, and conceptual levels. | | |
| 150. | Ultimately, both CPS and LPS can benefit by acknowledging and encouraging a balance between the explicit as well as the implicit and the logic as well as the intuition. | MacDonald J. (2004). <i>Exploring the comparison between CPS and the Labyrinthine Problem-Solving Process</i> (p.73 - 74). Unpublished Masters Project, State University of Buffalo, NY. | Explicit / implicit links Rational vs. intuitive |
| 151. | Among the declarations of the power of the labyrinth - and with a certain nonchalance - the labyrinth is connected to creativity. | MacDonald J. (2004). <i>Exploring the comparison between CPS and the Labyrinthine Problem-Solving Process</i> (p.82). Unpublished Masters Project, State University of Buffalo, NY. | Implied references to creativity |
| 152. | Seeking the connections | MacDonald J. (2004). <i>Exploring the comparison</i> | Implied references to creativity |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
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| | The extensive body of evidence supporting the connection between the labyrinth and creativity involves personal testimonials, individual case studies. ... I was hoping, however, for an irrepressible stampede of empirical data - which remained elusive. | <i>between CPS and the Labyrinthine Problem-Solving Process</i> (p.83). Unpublished Masters Project, State University of Buffalo, NY. | |
| 153. | The bestselling business book of the last decade has been a thin little volume with a strange title. <i>Who moved my cheese?</i> is a business fable... tells the tale of Hem and Haw ... who live in a maze. ... Hem and Haw awaken to find their precious cheddar gone. Hem ... wants to wait until somebody puts the cheese back. Haw, ... wants to venture into the maze to discover new cheese. In the end, Haw convinces Hem that they should take action to solve their problem rather than wait for the solution to magically appear. ...The moral of the story is that change is inevitable, and when it happens, the wisest response is not to wail or whine but to suck it up and deal with it. ...But in an age of abundance, we're no longer in a maze. Today the more appropriate metaphor for our times is the labyrinth. | Pink, D.H. (2005). <i>A whole new mind: Why right-brainers will rule the future</i> (p. 227). NY: Riverhead Books. | Metaphor /analogy |
| 154. | ... A labyrinth is a spiral walking course. When you enter, your goal is to follow the path to the center, stop, turn around, and walk back out - all at whatever pace you choose. ... Labyrinths are a form of moving meditation. .. labyrinths can be centering. ... you can lose yourself in a labyrinth. ... labyrinths free the right brain. | Pink, D.H. (2005). <i>A whole new mind: Why right-brainers will rule the future</i> (p. 228 - 230). NY: Riverhead Books. | Left-brain / Right-brain processes Look at it Another Way (TIM) |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
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| | <p>There are now more than 4000 public and private labyrinths in the United States. They are surging in popularity for many reasons I've discussed in this chapter and the rest of this book. "In an age when many Americans are looking beyond the church pulpit for spiritual experience and solace, a growing number have rediscovered the labyrinth as a path to prayer, introspection, and emotional healing" reports The New York Times. You can find them everywhere < see Juanita Dugdale, "Paths of Least Resistance" I.D. March / April 2004).</p> <p>... like the one ... at the Bayview Medical Center at John Hopkins University in Baltimore. ... Along the outer edge a few squares have single words stamped onto them: Create. Faith. Wisdom. Believe. Visitors often choose one of these words, and then repeat it, like a mantra in meditation, as they circle to the center.</p> <p>I began my labyrinth walk by heading left and walking through the first ring. ... I didn't have to pay much attention, so my mind slipped to a different place - and that had an unexpected calming effect. ... It jammed my powers of L-Directed thinking. "A labyrinth is an escape for the right brain," says David Toltzman, who designed and built the John Hopkins labyrinth. "As the left brain engages in the logical progression of walking the path, the right brain is free to think</p> | | Intuition |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
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| | <p>creatively.”</p> <p>“We live in such a left brain world ... and here’s this whole other world that we must integrate in order to meet the challenges of the next century,” Artess has said. When people walk into a labyrinth, they “shift consciousness from the linear to the non-linear” and bring to the surface “the deep, intuitive pattern part of ourselves.” Even the shape of the typical labyrinth is significant. “The circle is an archetype for wholeness or unity. So when people walk into the labyrinth, they begin to see their whole life.”</p> <p>About forty hospitals and medical centers now have labyrinths -... There’s a growing recognition that the analytical approach to healing, while absolutely necessary, is not always sufficient - and that approaches once dismissed as woo-woo suggestions from New Age whack jobs can help patients get better.</p> | | |
| 155. | <p>Labyrinths won’t save the world, of course. ... Making the transition from the Information Age to the Conceptual Age, moving from a landscape of L-Directed Thinking to one of R-Directed Thinking, adding the capacity for art and heart to our penchant for logic and analysis, won’t be easy. Few worthwhile things ever are. But maybe that’s the point. As Viktor Frankl could have told us, the ideal life is not a fear-fueled pursuit of cheese. It’s more like walking a</p> | <p>Pink, D.H. (2005). <i>A whole new mind: Why right-brainers will rule the future</i> (p. 231). NY: Riverhead Books.</p> | <p>Intuitive vs. rational</p> |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
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| | labyrinth, where the purpose is the journey itself. | | |
| 156. | We must relinquish our linear thinking and single-task focus as we shift our vision to embrace nonlinear processes, multi-tasking, and networking modes of thinking. | Attali, J. (1999). <i>The labyrinth in culture and society: Pathways to wisdom</i> (p. viii). Berkeley, CA:North Atlantic Books. | Requirement for CPS Thinking Skills Model / Creative Problem Solving |
| 157. | Labyrinths are being created all over the Western world. | Attali, J. (1999). <i>The labyrinth in culture and society: Pathways to wisdom</i> (p. viii). Berkeley, CA:North Atlantic Books. | Artistic creativity |
| 158. | ... I have been engaged in an effort to uncover signs of the most distant future in some of the least accessible stigmata of the past. The more these studies progress, the more they convince me that everything in our psychic and social make up today - as well as everything in our self-created human future - draws its inspiration from the imagination of those eighty billion human beings who preceded us on this planet over the last three million years. | Attali, J. (1999). <i>The labyrinth in culture and society: Pathways to wisdom</i> (p. xxi). Berkeley, CA:North Atlantic Books. | Inspiration Imagination |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
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| 159. | Is it a mere game, or an essential rite? A work of art, or a mystical guide? | Attali, J. (1999). <i>The labyrinth in culture and society: Pathways to wisdom</i> (p. xxi). Berkeley, CA:North Atlantic Books. | Artistic creativity |
| 160. | A mirror in which every civilization can descry its own fantasies, the labyrinth is all of the above. | Attali, J. (1999). <i>The labyrinth in culture and society: Pathways to wisdom</i> (p. xxi). Berkeley, CA:North Atlantic Books. | |
| 161. | For the labyrinth is more than a design, it is a message. This goes against our cultural presumptions, which make it difficult for us to see how an idea, to say nothing of a philosophy, could be expressed by simple graffiti. In our arrogance, we see only a clumsy tracing, perhaps connected with some sort of game - at --- Best the simpleminded record of a primitive thought-process, at worst a childish scribble. | Attali, J. (1999). <i>The labyrinth in culture and society: Pathways to wisdom</i> (p. xxi - xxii). Berkeley, CA:North Atlantic Books. | Deferring judgment Acceptance of ideas |
| 162. | The labyrinth never signifies trivial purposes. One of the most | Attali, J. (1999). <i>The</i> | Time-space - Open |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
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| | ancient emblems of human thought, it appears where primordial dramas unfold. In those most distant epochs - and not just among the Greeks and Australian aborigines - it was already employed as the best way to symbolize complexity, to represent the tragic destiny of inescapable time, | <i>labyrinth in culture and society: Pathways to wisdom</i> (p. xxii). Berkeley, CA:North Atlantic Books. | Space Technology Complexity |
| 163. | We must relearn labyrinthine thinking and restudy the strategies necessary for our evolution towards a reinvention of the secrets of this ancient wisdom. | Attali, J. (1999). <i>The labyrinth in culture and society: Pathways to wisdom</i> (p. xxv). Berkeley, CA:North Atlantic Books. | Need for CPS / CPS Thinking Skills Model |
| 164. | inasmuch as an open overclass makes its creative skills available in a kind of nomadic solidarity with others, a cultural revolution will take place: that of the labyrinthine economy. It will advocate acceptance of innovation as good news, of insecurity as a value, of instability as an imperative, and of hybrid social mixing as a richness. It will favor the creation of endlessly adaptable tribes of nomads, bearers of original kinds of solidarity. Employment will flourish anew in those areas where labyrinthine skills are being developed. | Attali, J. (1999). <i>The labyrinth in culture and society: Pathways to wisdom</i> (p. 51). Berkeley, CA:North Atlantic Books. | Creativity skills Innovation Tolerance for ambiguity Diversity |
| 165. | In the future, success will depend on our capacity to navigate, | Attali, J. (1999). <i>The</i> | Synectics concept of |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
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| | <p>experiment, and persevere. ...will include a constant relearning, ... We must be able to find value in defeats, to take advantage of impasses and impossibilities. ...</p> <p>We must have an attitude of curiosity towards our own mistakes.</p> | <p><i>labyrinth in culture and society: Pathways to wisdom</i> (p. 66). Berkeley, CA:North Atlantic Books.</p> | <p>making strange familiar / familiar strange for innovation / learning process - make / break connections Lessons learned Curiosity Mistakes</p> |
| 166. | <p>they will discover that the illusion is an initiation, that fear makes one stronger, that error makes one grow, that vertigo transfigures.</p> | <p>Attali, J. (1999). <i>The labyrinth in culture and society: Pathways to wisdom</i> (p. 75). Berkeley, CA:North Atlantic Books.</p> | <p>Mistakes</p> |
| 167. | <p>An apparently dark turn of events is thereby transformed into a constructive advance, helping us to experience this passage as a liberation, bestowing it with meaning and creativity</p> | <p>Attali, J. (1999). <i>The labyrinth in culture and society: Pathways to wisdom</i> (p. 76). Berkeley, CA:North Atlantic Books.</p> | |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
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| 168. | ...the only viable attitude is that of entering fully into the labyrinth, facing up to nomadic existence as it is, leaving behind the devices of sedentary life, and seeing the labyrinth as a solution rather than a problem. In order to realize this, one must advance with a willingness to be lost. | Attali, J. (1999). <i>The labyrinth in culture and society: Pathways to wisdom</i> (p. 78). Berkeley, CA:North Atlantic Books. | Creative behaviors Problem solving Tolerate ambiguity |
| 169. | The truth is that <i>being lost never means defeat</i> . It is a time for reconsideration, for going where one is not expected to go, for finding oneself. We should even desire to go astray, to take pleasure in being lost, transforming our path into one of expectant curiosity. ... we conquer our fear of the unknown, allowing ourselves to advance blindly, ... In science, nothing is discovered without straying and one finds nothing that one does not search for. In art, being lost is the precondition of creation. In apprenticeship, nothing can be learned without the experience of failure. To enjoy being lost also presumes the special quality of ---- curiosity. It is what enables us to learn from losing our way, to | Attali, J. (1999). <i>The labyrinth in culture and society: Pathways to wisdom</i> (p. 79 - 80). Berkeley, CA:North Atlantic Books. | Creative process Curiosity Mistakes Debrief questions - lessons learned Tolerate ambiguity Diversity Empathy / Compassion Synectics concept of making strange familiar / familiar strange for innovation / learning process - make / break |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
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| | make discoveries in the unknown, to find something through our ignorance. It means being interested in others, never starting off by imposing our own way, being alert for all kinds of differences, and putting oneself in a stranger's place in order to understand his or her uniqueness. Curiosity is the most vital quality ...and is indispensable for ... the future. | | connections |
| 170. | <p>... the sooner we learn this, the better: the labyrinths of the future will have to be confronted alone. This will require us to accept our own peculiarities with self-tolerance, never judging ourselves by others' opinions of us. We must learn to do what needs to be done with knowledge of how to live with ourselves, to listen to ourselves, love ourselves, without fear of being forgotten by the rest of the world.</p> <p>The game of the labyrinth can help in such self-recognition. It helps us overcome the disappointments of blind alleys, to discover ourselves with tolerance, to learn to live with our weaknesses, to make ourselves available, to take a small or a giant step towards self-acceptance. This is what gives us the strength to persevere.</p> | Attali, J. (1999). <i>The labyrinth in culture and society: Pathways to wisdom</i> (p. 81). Berkeley, CA:North Atlantic Books. | Creative habits / attitudes Tolerate ambiguity Mistakes Defer judgment Keep Open (TIM) |

| | Reference to Creativity | From | Potential Link to Explicit Creative Concepts / Processes & Tools / Models / Outcomes Facilitation / Learning Links - Future |
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| 171. | To traverse the immense meanders of the future, we will have to know how to persevere, accepting failure, not giving up in the face of disappointment, resisting defeatism, and learning how to overlook things - ... we must learn detachments and equanimity as we advance in the dark with no certainty of getting anywhere, our inner regard fixed upon an invisible aim, with an ambition organized around a clear mental image of our future. | Attali, J. (1999). <i>The labyrinth in culture and society: Pathways to wisdom</i> (p. 82). Berkeley, CA:North Atlantic Books. | Tolerance of ambiguity Vision(ing) Detachment Learning from mistakes |
| 172. | To think like a nomad, to face up, to get lost, to accept oneself, to persevere, to remember, to dance, to play, to trick, to elucidate: whoever is able to unite all these qualities has every chance of progressing, even after countless mistakes, towards the answer to the only question that matters: What do I want to become? | Attali, J. (1999). <i>The labyrinth in culture and society: Pathways to wisdom</i> (p. 105). Berkeley, CA:North Atlantic Books. | Mistakes Problem solving Creative skills Transformation |
| 173. | In tracing the sources of this new interest in the labyrinth we can follow three main threads - the historic, the artistic, and the spiritual. | Saward, J. (2003). <i>Labyrinths and mazes: A complete guide to magical paths of the world</i> (p. 194). NY:Lark Books | Artistic creativity |
| 174. | The Artistic Thread | | Artistic creativity |

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| | <p>Many artists have flirted with labyrinths during their careers; some make it a central theme of their work, for others it is simply a by-way to explore. The popularity of Greek mythology in the late nineteenth century resulted in numerous depictions of Theseus and the Minotaur. The theme continued into the twentieth century and is especially noticeable in the earlier works of Picasso. Other artists have interpreted the labyrinth in three dimensions. In 1971 English land artist Richard Long built a stone labyrinth, modeled on the Scilly Isles Troy-town, in Connemara, Ireland. American artist Richard Fleischner installed his Sod Maze in 1974 at Château-sur-Mer in Newport, Rhode Island; it is a turf labyrinth in all but name. Joe Tilson, working in England, constructed a series of wooden labyrinth installations during the 1970s, and his work has introduced the labyrinth symbol to many in the art world.</p> <p>....</p> <p>Mazes are rare in land art, for they fall firmly within the realm of entertainment. A labyrinth, even with a single path, can</p> | <p>Saward, J. (2003). <i>Labyrinths and mazes: A complete guide to magical paths of the world</i> (p. 196 - 198). NY:Lark Books</p> | |

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| | illustrate the principles of choice and confusion, and this ambiguity is part of the appeal for the artist. Couple this with the mythology and symbolism of the labyrinth and it is not difficult to understand its fascination as an art form that is as popular today as at any time in its colourful and complex past. | | |
| 175. | <p>... But what do people experience when they walk a labyrinth? Many report a change for the better, saying that walking the labyrinth has brought them increased calm, clarified insight, and spiritual rejuvenation.</p> <p>The labyrinth's charms invite playfulness as well as soulfulness, delight and curiosity as well as contemplation. Perhaps it is this interaction with mystery, with what cannot be explained, yet is contained within the circuitous paths of a simple design marked on the ground that so appeals to the modern imagination.</p> | Saward, J. (2003). <i>Labyrinths and mazes: A complete guide to magical paths of the world</i> (p. 205). NY:Lark Books | <p>Insight</p> <p>Play Curiosity Imagination</p> |
| 176. | <ul style="list-style-type: none"> • Deepen your compassion • Lessen your judgments • Increase your patience • Find your purpose and share it with the world | Artress, L. (2006). <i>The sacred path companion: A guide to walking the labyrinth to heal and transform</i> (p. 12). NY: | <p>Creative attitudes / behaviours</p> <p>Defer judgment</p> |

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| | <p>These four guidelines are ideals; you may never develop all of them fully, but they point in the direction you want to go. If you reflect upon your life over the last year, you can begin to answer the questions:</p> <ul style="list-style-type: none"> • Have I deepened my compassion for my family, my friends, and the strangers who cross my path? • Have I lessened my judgments about my loved ones and those I meet? • Have I increased my patience with my loved ones and those I meet on the path? • Have I found my purpose, and nurtured it, so I can be of service to the world? <p>What stops these qualities from becoming a deeper part of your life? There is no judgment in these questions. They offer a way to reflect upon your spiritual growth.</p> | Riverhead Books. | <p>Why, What's stopping you?</p> <p>Creativity / Spirituality link</p> |
| 177. | Compassion is empathy; a feeling, a sensing - perhaps a knowing - what another person is going through even though you are not experiencing the suffering directly. Compassion does not always carry the impulse to step in and lend a helping hand. | Artress, L. (2006). <i>The sacred path companion: A guide to walking the labyrinth to heal and</i> | <p>Presence</p> <p>No mistakes</p> |

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| | <p>But it always carries its own healing force. --- If you can feel compassion, you are more forgiving and you become more flexible... To stand in compassion is to see the world through soft eyes. The mind is quiet and the heart is receptive.</p> | <i>transform</i> (p. 14). NY: Riverhead Books. | |
| 178. | <p>To lessen your judgments again yourself and others is a significant spiritual practice. Judgment differs from assessment or evaluation. ---- If you judge someone you will never learn about someone. You will never learn who they are. You will only confirm your set opinion. ... Judgments can remain invisible to us. They can be so automatic and so impenetrable to reflection that we never realize how they severely limit our worldview. Our task is to lessen our judgments and to embrace the possibilities of learning from others.</p> | Artress, L. (2006). <i>The sacred path companion: A guide to walking the labyrinth to heal and transform</i> (pp. 14 - 15). NY: Riverhead Books. | <p>Organizational learning Defer judgment Creativity / Spirituality link Keep Open (TIM) Curiosity</p> |
| 179. | <p>Impatience is a reaction. Impatience is a response. ... The world is hyperactive, full of noise, speed, and activity. People are somehow deemed less important if they are not busy or in a hurry. The wisdom of slowing down is often overlooked.</p> | Artress, L. (2006). <i>The sacred path companion: A guide to walking the labyrinth to heal and</i> | <p>Creative attitudes / behaviours Creative Problem</p> |

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| | | <i>transform</i> (p. 16). NY: Riverhead Books. | Solving Process - takes time to gain wisdom about a challenge |
| 180. | <p>...everything within you is encoded in a certain way for you to blossom to your fullest. The spiritual task is to develop your potential to the fullest. Not everyone is able to do this. Obstacles are challenges to your inventiveness and tenacity. Hurdles get put in your way that will slow you down and frustrate you. But if you have a practice that supports your efforts, you can reach into your depths and find the strength.</p> <p>Not every purpose is a direct service to the world. Many have indirect benefits to the broader community.</p> <p>— ...Hildegard of Bingen wrote that - your gift does not have to be unique, but it needs to be original. ... This does not happen without taking risks.</p> | <i>Artress, L. (2006). The sacred path companion: A guide to walking the labyrinth to heal and transform</i> (pp. 17 - 18). NY: Riverhead Books. | <p>Self-Actualization</p> <p>Assisters / Resisters</p> <p>Originality</p> <p>Risk taking</p> |

Appendix E – Mind Camp Reflections

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→ preparing for a meeting doesn't
 have to be all left brain
 activities. There is a ~~large~~
 benefit to preparing your right
 brain.

If I set the intention I need
 to prepare for something & I
 allow the space in my mind -
 it will come, naturally - without
 force & in a more brilliant way
 than I had anticipated & would
 get if I left brain forced it.
 Intuition is the voice of the subconscious.

Reflection

Reflection Paper



Dialogic
words

Flex your thinking

Explanations - rather than
exercises.

Build trademarkable model

Creating TIM

NLP language & resourcefulness
assessments

ERGA

Mintzberg examples on Mending
Leader

\$ Reflection - learners centered
beyond action
learning

Appendix F – Labyrinth Society Gatherings Reflections

Labyrinth Society Gathering Reflections

My journey to the Labyrinth Society Annual Gathering started in August 2006 when I made the decision to join the Society as part of this project. I became a member, registered for the gathering, (got to like the expansiveness of that word and all that it says instead of linear experience of attending a “conference”), and effortlessly made travel arrangements. A few weeks later I received in the mail, an orientation package to the society. I put it away, only to bring it out on the plane enroute to Texas.

This orientation package helped set the frame for what I was about to experience. My experience in reading it, was of an organization who was clear in what they are, and what they are not, unapologetically so. They set clear boundaries for norms of behavior in how members should actualize their association with this organization. They spoke about clearly articulated principles and means for operation - in circle, as equals, sharing an enthusiasm and passion for the nature of the labyrinth. I immediately felt heartened to be a part of this association. There was no evidence of woo-woo, out there, ungrounded, air-headed, wear-on-your-sleeve spirituality - simply a statement of what they had on offer, what was expected of you if you chose to accept the offer, the recognition of the power of alignment in community, and a strong vision for having positive impact in the world.

For me the Labyrinth Society Gathering was a series of highs and lows, aha's!, discouragements, and musings. It provided me some shifts in perception, expanding possibilities for my work, and new friendships. It introduced to me people who are highly educated, passionate and grounded who are simply enthusiasts of the labyrinth and the benefits it can provide. It showed me people who were willing to stand their ground, unapologetically so, and people who are truly inspiring; and others who, quite frankly, were puzzling to me.

The Gathering was a place that held space for diversity and a generosity of heart from people who shared freely of their knowledge and wisdom in a way that I recognize as deeper, and having less “strings attached” or expectation for reciprocity than I have experienced at many “conferences” before. There was a quiet, understated humility about this generosity.

Most excitedly, I got to examine my questions about my own spirituality, how it relates to my creativity. I held the support of three leaders in this community - Lauren Artress, Helen Curry, and Jeff Seward, as well as three emerging ones - Hallie Sawyer, Patricia MacPherson and Lea Goode-Harris. And I found many people who chose to make the labyrinth, or something about it, the subject of their PhD dissertations, and having a keen concern to address the need for empirical research into the benefits and uses of the labyrinth. I found people with a great sense of reality about the challenges of the labyrinth movement and willingness to do something to address them.

What I also found was confirmation for the uniqueness of my *Creative Walker's Guide to the Labyrinth*, more possibilities for publishing it, and the recognition that its greatest usefulness might be outside the Labyrinth Society and movement and with people who are curious about the labyrinth and needing a logical "reason" to step in. Inside the expanded version of my guide, I am thinking that tips for facilitators using the labyrinth will be just as helpful as tips for people using the labyrinth for creative purposes. In saying this I have another aha! - how might Joe Miguez contribute to the section containing tips for facilitating creative labyrinth experiences? What might I learn about facilitating a creative labyrinth experience by taking Artress's Veriditas Labyrinth Facilitator training?

At this conference I was introduced to another version of the labyrinth - it combines the concentrated switchbacks of the medieval Chartres labyrinth with the open, widespread circuits of the more pagan, Cretan labyrinth. Called the Santa Rosa © labyrinth, it emerged out of research conducted by Lea Goode-Harris as part of the requirements to fulfill her PhD. It appears to offer much possibility in the way of application to my work with the labyrinth and in establishing a labyrinth and labyrinth use at the International Centre for Studies in Creativity.

Finally, or perhaps, firstly, in the pre-conference session, I got to experience a "Salon" with Lauren Artress - it was an absolute delight. This is a formally scheduled speaking event that takes place in an informal

manner. First, attendees gather for a short time in the salon for drinks. Then, they move on to a dining room where mingling, a few more beverages and hors d'oeuvres are available and they are joined by the speaker. Next, everyone sits down to dinner - at a collection of small tables for 4 to 6 people where conversation is easy. After dinner, it's back to the salon for discussion. Think grand rooms in an earlier time when people gathered in circle, around a fire, to hear the wisdom of elders or someone who has returned after many travels. Sitting at the head of the circle Artress asked everyone to quickly introduce themselves and state a question they have about the labyrinth. No recording of questions, no endless pontifications and justifications from anyone as they introduced themselves, just who they were and statements of their questions. Artress appeared to have an uncanny ability to recognize the question behind everyone's question. When all were introduced and volunteered their questions (not everyone had one), she dove in and managed somehow, to remember who asked what and segued seamlessly from one topic to another.

In a two hour discussion that seemed like it was gone in a flash, Artress held the attention of the room, stimulated conversation and drew from her and everyone's experience in an eloquently skilled and facilitative fashion. She told her story about how she came to the labyrinth and her angst at walking in circles in her living room, shouting into the air - "what's my next step? What's my next step?, WHAT'S MY NEXT STEP?" and shuddering when she realized it was to build a labyrinth at Grace Cathedral and start the

labyrinth movement. She spoke of her challenges and hesitations in stepping into her purpose, creating her reality and manifesting her gifts in the world.

She spoke about how using the labyrinth takes a great deal of thought and reflection, and how, when we walk into a labyrinth we walk into an experience where something taps into our psyche. She talked about how the labyrinth is an archetype waiting to be tapped, and how this, coupled with its double helix nature has the power to transform consciousness and activate our inner world. She quoted from Hildegard of Bingen, a medieval mystic and wonderfully creative person, who said “when our inner and outer worlds wed, meaning is created”. She spoke of how the labyrinth somehow manages to line up synchronicity and how in tapping into our psyche it also has undeniable effects that we can feel in our body - in our intestines and our brain.

Her point about “when our inner and outer worlds wed, meaning is created” made me realize that in my search for understanding the labyrinth it was the recognition that context didn’t appear to be evident to people who were using the labyrinth, and therefore their experience was not understood. The recognition of the lack of context brought me to connect the fact that when I work in the field of adult education, organizational learning, facilitating organizational change, it has so much more meaning when I help participants connect to their own context. Is connecting to context another way of wedding our inner and outer worlds

so we can have greater meaning in our experiences? And inner and outer weddings are simply the recognition of the balance required between the rational and the intuitive, right and left, the integration of the whole brain in learning.

She spoke of how Aristotle said “metaphor is the highest function of the human brain” and how the labyrinth exposes us to metaphor - we get information delivered intuitively through metaphor and images we can introduce to our rational mind to extract meaning. She spoke of the role of finger labyrinths and how they are wonderful in times when it isn’t possible to actually walk a labyrinth, how they have the potential for coding the pattern of the labyrinth into our neurology and how they can help people recognize the subtleties of thought and energy they can tune into. She spoke of the importance to “go in open”, the fact that you don’t have to believe anything to walk a labyrinth and how each of us, as the soul inhabitant (which I also wrote in my mind map as “sole”) in our world, has the power to choose whether the experience we have in the labyrinth is viable. It’s about recognizing we alone have the choice to value, discount or override whatever happens in there, just as we do in the rest of our life. It is not for anyone to tell us what we experience - we are the soul authority.

Artress also told some wonderful stories about the fact that there are different ways to “walk” a labyrinth - we can build them, walk them, research them, care for them - and with this I realized I’ve been walking

them in my research since January this year. She cautioned people about getting “fundamentalist” about the labyrinth - “we can’t tell people too much about how it should be done; don’t convince anyone to walk” - all wise words from a wise lady with more than 15 years experience in inviting and moving people to the labyrinth.

And then she got really basic and cut to the brass tacks about what is at the heart of a labyrinth experience. It quiets the mind. In an age where our minds are constantly fed clutter - it orders chaos, it organizes uncommitted energy. She called the labyrinth, specifically, “chaordic” and transformational and spoke of the need to become more ‘right-directed” in our thinking and the way we experience and make sense of the world. She spoke of key concepts in Daniel Pink’s book *A Whole New Mind: Why Right-Brainers Will Rule the Future* - a book and concepts I had become familiar with in my research and which she admitted she hadn’t had an opportunity to read yet, even though she was interviewed for it. She indicated there were seven (7) key ingredients that make up a transformational experience and that everyone is evident in the labyrinth. The exact seven got lost in the flow of conversation and in following up with her she indicated they were well researched and explained in detail in her “Companion Guide to Walking a Spiritual Path”. Another book to buy! I am curious about this. HM her key ingredients relate to the transformational creative change leadership that is at the heart of the focus of my work?

In closing, Artress, described the labyrinth as something that “meets you where you are, gives you what you need, and forms a web between you and the earth”. I could write a whole book on the power I experience in that statement. Suffice it to say, it speaks to me about recognizing our reality, connection, and groundedness.

In a final, and amusing story, an attendee, Ben Zimmerman, an 83 year old labyrinth enthusiast with 5 years experience in building and using them, told us this: (he gave me permission to quote him) “I go in, and stop at the start (of the labyrinth) saying ‘I’ll focus on these problems’ and I’ll wait in the center, sitting in my chair, and when I’m ready to leave, I say, ‘I’ll focus on solutions’, and I tell you, it works.”

As the salon ended, and we all started to disperse, I realized the questions I actually verbalized hadn’t been answered - “Why does the labyrinth literature connect it to creativity? What’s behind this? How did this come to be?”. And then I looked up to find Artress walking towards me - so I took the opportunity to engage her in a discussion - I offered to show her the pieces in my literature search document (which just happened to be with me on my laptop) that referred to Daniel Pink’s passages about the labyrinth - and while I was firing up the PC, I asked my questions again. And what I got in my answer was a wonderful metaphor for what is at the heart of any creative activity. Taking domain knowledge, connecting it to some place new and observing what happens.

Artress is a Certified psychotherapist, a Spiritual Director and has Masters and PhD degrees in theological studies. When she was working on writing her book *Walking a Spiritual Path* she hadn't written a book before and she had gained lots of experience in walking the labyrinth. So she took the "chaos" of the ideas for her book into the labyrinth and she found it helped her get over creative blocks and put order to the chaos. It got her grounded in her writing. At the same time she had a professional practice where she provided spiritual counseling to people in the San Francisco Bay area. Many of these people were artists from various disciplines (writers, painters etc.). Recognizing the value the labyrinth had in her creative endeavors, she recommended the labyrinth as a tool to help these artists explore their own creativity, the spirit evident in their work, develop ideas and overcome artistic blocks. The feedback they gave her - it worked! And thus was born the link to creativity and the labyrinth.

What I think I liked most about this "salon" is that I learned things I could never have learned from a book, or a series of books in a literature search.

In the end, when I survey all my experiences from pre-conference to closing, by attending the Labyrinth Society Gathering as part of this project, I learned that in researching something, books are a great foundation, a great place to start and there is significant importance in showing up, in experiencing the field, in making connections to the people in it. Had I made phone calls or sent emails soliciting "interviews" I doubt I would have had access to the depth of information I derived from being

there. It struck me, that these thoughts were a wonderful metaphor for life, and what goes on in a labyrinth when you show up.

I realized the people I met, whether leaders of the Society or participants at this gathering, are creative change leaders. For the most part, many appear to bring a wide variety of domain knowledge in the healing and spiritual disciplines. They share a passion for helping people realize their potential and experience the benefits of guided transformational change. They happen to have chosen a time-proven tool as the way to create the space and time for this to occur. In the labyrinth these people are tapping into ancient, time proven “alternative” means to help people grow in their knowledge of how they operate in their world and achieve transformational change. The labyrinth and its modern revival is hugely misunderstood and misinterpreted. What has been dismissed by some and labeled by others, as a new age fad, has deep historical roots - and the people who are having the greatest effect in using it and sharing it, are those who have made it a point to educate themselves in the broader context of the labyrinth.

In my experience at the Labyrinth Society Gathering I found people concerned with the quality of the labyrinth experience, the expertise and qualifications of its facilitators, and grounded in the recognition that their practice and discipline has evolved to the point where it requires a transformation from an experientially-based, haphazard acquaintance to a structured interaction. They spoke of creating and holding the space, about the labyrinth as a container of this space, to facilitate change and

transformation. I can't help in writing this of thinking of the parallels to the movement from the haphazard "mysterious mental happenings" of the artistic few to the defined processes, frameworks and structures of our own creative change leadership field that opens everyone to the possibility of experiencing the free flow of their own creativity as contained in the application of deliberate creativity.

PPCO on Attending the Labyrinth Society Gathering

Pluses

- Went with an open mind
- Shared, spoke my truth, had impact
- Introduced to "salon" concept for speaking / sharing
- Recognized the generosity of others, the abundance of the universe
- Recognized the possibilities in the abundance of the universe
- Shift happened - \$10M +
- Provided more insight to my creative process
- Showed new ways to integrate labyrinth for creative facilitation (finger labyrinths in wood or paper - used with non-dominant hand, potential for use of side-by-side finger labyrinths traced simultaneously for hooking up left and right domains of the brain) for centering, focusing a group and as self-meditation for getting people grounded before exercises
- New friends
- New information - broader perspectives
- Insights into research process and limits of literature searches

Opportunities

- Might lead to development of working relationships with Society leaders and emerging leaders - collaboration
- My work might open a new avenue where others have not been able to enter (organizational change)
- It might give me a platform for speaking
- It might provide some opportunities for sharing findings at creativity conferences
- Building on an idea discussed at CREA this year with Tim Morley - it might give he and I and Joe Miguez an opportunity to run an

“expresso” session at CREA that allows us to work with time and space

- It might give me an opportunity to provide another side of creativity experience to arts college students who do not receive formal training in deliberate creativity - *Creative Walker's Guide to the Labyrinth* used in schools as part of an arts program experience
- The salon concept could be a fresh approach to speaking engagements

Concerns / Issues / Curiosities

- HM I produce a “journal” guide (one that is just for recording experiences inside the labyrinth) and an expanded guide
- HM I get the artwork / design developed for these works?
- HM I produce the “journal” guide with laminated pages as suggested?
- HM I provide a logo'd pouch, pen and post-its in the package?
- HM I provide all above with lots of colour and novelty - so that it says “creative”?
- HM I establish uniqueness in integrating the labyrinth in my work?
- HM I get certified, and when, as a labyrinth facilitator from Veriditas?
- What might be all the additional insights I could get about using the labyrinth in creativity work by attending Veriditas certification training?
- HM I get others in my cohort to join me in using the labyrinth in creativity work and in getting certified by Veriditas?
- HM I get started? What small steps and then larger steps could I take?
- HM I connect to the labyrinth community in Ottawa to test / introduce my guide(s)?
- HM I bring the current guide to market quickly (maybe through www.lulu.com) with some revisions, so I can at least get it out there and available to people until the formal “published” versions are ready?
- HM I leverage the network of alumni at ICSC?
- HM I integrate the salon concept into my work?

Overcoming the Concerns /Issues / Curiosities

- Once this project is submitted I need to develop a detailed action plan
- Send out a request to cohort - can you help me develop a final product?
- Commission art design
- Develop a business plan for manufacturing the kits - how much will it really cost?

- Speak with the woman at iSpiritual about how she has developed and promoted all her labyrinth products - is there a possibility of collaboration with her?
- Buy a bunch of wooden finger labyrinths and introduce them into your sessions as another tool or toy on the table
- Use the finger labyrinth in sessions
- Check out the Veriditas trainings available in 2007
- Ask cohort if anyone is interested in taking Veriditas training with me
- Do a presentation at Expert to Expert explaining my research and its potential for “in the moment” incubation / creative enhancement
- Hire Lauren Artress to speak at Expert to Expert about creativity and spirituality - tack on a Veriditas facilitator training
- Do a presentation at CREA / Mind Camp on results of this work
- Hold a salon at local labyrinth locations to share results of this work - promote availability of guide

Appendix G – Labyrinth Walks

Labyrinth Walk # 1 – 2006-09-16

Location: Mind Camp, Bolton, Ontario
 Type: 7 Circuit Cretan with circle at entrance
 for people to stand and set their intention
 before moving in



Intent

HM I give a really awesome, meaningful labyrinth presentation tomorrow?

Ideas and Insights

- Grounded connection
- Candles burning
- Thank Joe Miguez for creating the space, literally & figuratively
- Credentials - mine
- Ask participants WMBAT ways the labyrinth can enhance your creativity?
- Explain what, why, how, where else...
- Ask participants what questions, curiosities do you have about the labyrinth and creativity?
- Establish experience of participants with applied creative process
- Highlight etiquette and things to do, things to avoid - point out they can read about detail
- Universal traveler - Dan? ... Don? ...
- Creativity is an act of faith (check Artist's Way) we must believe we are creative to be truly creative
- The walk - it's about actively moving towards your intention
- Labyrinth problem solving process - explain its emphasis on intuition with inherent rational thinking processes and CPS's emphasis on rational with inherent intuitive processes - they are complementary
- Stinky torches (with kerosene) don't work for people
- Offered from Johanne Raoust after my walk -
 - 6 most efficient shapes in nature - nature builds efficiency
 - Meander, sphere, polygon, helix, spiral, branch
 - The Shape of things - Nova Production - 1985 PBS
 - Book - ancients doing similar shapes based on nature

Integration and Actions

I chose to allow integration and action to incubate overnight...

My insights were:

- Get there early enough to make people realize you will be there

- Light the torches
- Blow Huna / Reiki symbols - clear and set up the space

Labyrinth Walk # 2 – 2006-09-17

Location: Mind Camp, Bolton, Ontario

Type: 7 Circuit Cretan

Intent

H2 finalize my master's project concept paper within scope and achieve alignment between importance and outcomes?

I need to get through in the 45 minutes I have to allocate to labyrinth exploration now.

Ideas and Insights

- What's here?
- Why bother?
- It will teach me to be in a place of emotion - compassionately and empathically with others
- It will help me really connect with others
- Connect with the labyrinth community globally and at home
- What happens if I go repeatedly in one visit?
- What's on the horizon?
- We are all creative - there is a hunger to satisfy the craving
- Do I need Labyrinth Society leaders' endorsement or is it really about setting connections?
- H2 quiet and appeal to rational mind about process so people want to engage even more
- Jean Houston is seminal work in labyrinth - what might she have to offer this research?
- I'll need to learn h2 build a labyrinth
- Why is the labyrinth a creativity facilitation?
- Because it provides the space - not sacred space - reflective space
- Satisfies curiosity - what is this trend all about - why do people use it?
- It brings communities together
- It gives permission to be with ourselves and with a community
- Connecting individuals to their creativity with the labyrinth
- WMBAT ways to connect individuals to creativity through the labyrinth?
- It's about community - that's why so many churches have got into it - they are into gathering communities
- It is natural - in nature - in how we integrate mind, body, spirit, in how we create

- It is natural - creativity is natural
- Why does it feel I get to the center so fast in this labyrinth? It is small.
- When “Mary” a co-walker came closer to the middle of the labyrinth and started to cry I knew I had to stay there - to hold the energy for her
- I felt compelled to blow Huna energy symbols to her
- I stood there mirroring her stance, head dropped, and when she looked up, I knew to look up to - and she smiled, her eyes lit up and I smiled back

Integration and Action

- What would happen if I took my chair to the center in my own practice?
- Is there a connection between modern creativity movement and ancient teachings?
- I must thank Mary with a guide and inscription
- Oh God, is this about connecting with my own spirituality?
- Why is a car alarm going off in the distance?
- It’s an alarming thing - being “out there” with your own spirituality
- No, it’s about expressing your creativity and achieving or living your spirituality
- I felt compelled to set up the energy yesterday before I started the session
- I blew symbols today - I’ve been reminded of esoteric links and mystery schools in course of this weekend - this is also about integrating disciplines
- Facilitation, creativity, training, esoterics, ancient teachings
- In this lab I feel I am missing something - it seems short
- It’s not always about having “the answer” it’s about the insight
- Perhaps I should leave room for mystery - i.e. unraveling the mystery
- Note I set an intention to get through labyrinth in 45 mins - I did - kinda - it was just a little more
- And then I was at the exit

Labyrinth Walk # 3 – 2006-09-27

Location: Bell's Corners United Church,
Ottawa
Type: 11 Circuit Chartres



Intent

Centering and guidance for my master's project

Ideas and Insights

- Feels weird doing labyrinth walk here in the open
- Wonder what it cost them to build this one?
- Why is it so narrow (a path)?
- Lots of clues to this one.
- Who designed this?
- My training design for Health Canada aXs it FAST training is good structurally - just needs some fine tuning
- There still is a fair amount of work to do for them - I wonder if they can cut another contract?
- How soon could they? Would be nice to finish by end of October.
- Took a wrong turn - need to get back
- I haven't had any feedback from Mary - maybe I did and haven't checked it
- Where is the creativity in labyrinth design with churches? They seem to just stick them anywhere and in the open - do they get it?
- Seems like I'm retracing my steps in this one - not sure how
- A boy just came by on his skateboard - skateboard-walking his dog - I thought first - "are you nuts?" - then I laughed - ingenious and why not?
- I'm on my way out - I didn't get to the centre - let's go back
- I am really watching where I am going - what's ahead of me? Is it clouding my perspective now? My ability to move forward?

At the Center...

- I feel pretty exposed here - I'm in front of a bank of windows, on a busy road, beside a townhouse complex
- What gives?
- The breeze is wonderful
- I think lab centers should have chairs - a place to sit - what would happen if I brought my portable chair to a labyrinth?

Integration and Action

- Why do you go left into a labyrinth? To let your left mind declutter first?
- In Chartres labyrinth you definitely work on left side and then right side of labyrinth - how does this relate to thinking function in creativity?

Labyrinth Walk #4 – 2006-11-02

Location: Wimberley, Texas - Red Corral Ranch

Type: 11 Circuit Chartres (medieval)

Intent

What is the opportunity for me at this conference?

Ideas and Insights

- Wind screens
- Don't build an outdoor labyrinth where wind can swirl and collect
- No empirical research on labyrinth - do we really need to do research that benefits community?
- The path is narrow with far reaches
- What paradigms are at play?
- What section of my booklet is there for thinking on the way in - we go straight to ideas and insights which should be in the middle
- Creative teaching instructors for labyrinths
- Do it in France in English and French
- Labyrinth movement needs a creative facilitation session - they've got some problems to resolve that need new thinking
- It doesn't matter the order in which you record your ideas - it matters that you record them
- Am I going to make it to the center of this labyrinth?
- I feel ill! Like I'm shedding something
- Admit it - you're hear (sp) to connect with Lauren
- Hey I have a hood to keep me warm - use it!
- I came out of the labyrinth again, on the start side - how did that happen?
- What's the message about the path to the center?
- Why is the Chartres labyrinth such a puzzle for me?
- Interesting, perhaps because I don't understand its true nature?
- I am in a paradigm on the Chartres labyrinth
- I have discounted its religious connection or hallucinated to make it bigger than it is - is it so religious after all?

Integration and Action

- Clean it up
- Look at the assumptions that are getting in the way
- Do a CPS session or even webbing to sort it out
- Don't go in without a Kleenex
- Take the process of exploration in project to make new decisions
- Find out what's going on at the first quadrant to second quadrant and crossover to third in labyrinth - there might be a clue as to why I keep having trouble getting around it

Labyrinth Walk #5 – 2006-11-03

Location: New Braunfels, Texas - T Bar M Ranch - Labyrinth Society

Gathering

Type: 3 Circuit Cretan

The design - done in strings of Christmas tree lights (multi-coloured) on the ground and within strips of rope to keep them inside - had to tape electrical cord to ground for safety reasons

Intent

No specific intent - just walked it because it was there

Ideas and Insights

- This is cute, but way too short
- Wouldn't this look beautiful on the snow at home?
- HM I recreate a larger labyrinth, like this, with lights, at home?

Integration and Action

- Need to figure out where all the other labyrinths are on this property so I can walk them - this one isn't going to cut it

Labyrinth Walk #6, #7, #8 – 2006-11-03

Location: New Braunfels, Texas

Type: 3 Circuit Cretan

Type: 7 Circuit Cretan

Type: 11 Circuit Chartres (medieval)

Intent

Quiet my mind, be with myself, be away from group - I did not write specific intentions or take my guide into these walks - it was dark and I just wanted the experience of walking the labyrinth without making in-the-moment recordings

Ideas and Insights

- I get why labyrinths are at creativity conferences
 - They're a way for participants to quiet their mind and get away from the group, to process what they've heard, unwind, settle, get grounded, get centered in your self again
- I am very grateful for the interest and support I have received for my work with creativity on / in the labyrinth
- While I may not know about labyrinths to the extent of many of the people at this conference, I do know about creativity and making connections
- There is an amazing display of creative expression at this conference
- Lauren Artress's help, Helen Curry's help, Jeff Saward's help - what more could I ask for
- I need pictures of me in the labyrinth
- I need pictures of me with Lauren, Helen and Jeff - pictures will add another dimension to my master's project work
- Wouldn't it be great if I could write up my master's project work using some of the ideas I had last night for organizing my Creative Walker's Guide?
- So far it looks like I have a very unique offering
- I feel like dancing - there's a spring in my step
- Where could I get one of these canvas labyrinths

Integration and Action

- Thank you for the generosity of spirit I have experienced here and the abundance of awareness, learnings, observations and possibilities

Note: this account is a stream of consciousness recording of the thoughts I was aware of during unstructured walks through these various labyrinths, performed sequentially. I did not take a notebook, I did not write anything before or during the walks. My intention was more to meander - to let my body wander as I worked to quiet my mind - to experience what it would be

like to go into the labyrinth without the structure of the Creative Problem Solving process / my *Creative Walker's Guide to the Labyrinth* in my hand - although in hindsight I suspect it was integrated in my body and mind given how much I have studied creativity and creative problem solving in the International Centre for Studies in Creativity program. I found the experience of just wandering soothing however it came up short in a feeling of production of insights - I found that because I wasn't actively engaged in seeking, recording ideas that fewer came to me - I felt like I was meandering through an unstructured void - pleasant in the moment and at the same time feeling like the experience was lacking in actualizing the potential it could have.

Labyrinth Walk #9 – 2006-11-04

Location: New Braunfels, Texas

Type: 7 Circuit Cretan - finger labyrinth - as part of a workshop - to ground ourselves and our thinking before doing an exercise

Intent

For grounding, preparing self to complete a workshop exercise that requires introspection

Ideas and Insights

- Used only a paper labyrinth
- Told to use index finger of non-dominant hand to trace circuits of the labyrinth
- Wow, this is a very different experience than when you use your dominant hand - how come I hadn't realized this need for non-dominant hand use before?

Integration and Action

- This is how we can use the labyrinth in creativity programs - great alternative to getting over the problem "H2 have access to a labyrinth to walk?"
- I'm going to have to check out the small sized finger labyrinths in the vendor area - there were lots of options we could integrate so a person gets the tactile sensation of working inside a groove rather than on a one-dimensional piece of paper

Labyrinth Walk #10 – 2006-11-04

Location: New Braunfels, Texas
 Type: Santa Rosa labyrinth, finger
 style



Santa Rosa Labyrinth©1997
 Lea Goode-Harris

Intent

Check out this design that integrates both the best of the Cretan and Chartres design

Ideas and Insights

- This design packs a punch - the surging energetic connection to self and universe that I experienced as I started sliding my finger over it was extremely powerful
- The connection reminds me of the connection I get when I do my intentional grounding and universal connection exercise when doing energy work - it was like an instantaneous hit - an automatic connection
- This design is a true representation of building on the ideas of others - it is unique and novel while at the same time appears to honour the history of the Cretan and Chartres labyrinths - and it also seems to contain the energy evident in the Chartres lab
- I like the way it integrates the more pronounced switchbacks of the Chartres labyrinth - it keeps you moving through left and right brain functions like Chartres but doesn't take so long to get through as the Chartres, but longer than the Cretan
- This could be a good option for creativity work - something that straddles two predominant versions and at same time is different enough at this time that we can avoid incorrect perceptions associated with Chartres lab (a Christian, religious relic) and Cretan (pagan relic)
- In its "contemporariness" Santa Rosa labyrinth avoids the challenges of other contemporary labyrinths that stray too far from the original designs

Integration and Action

- In need to hook up with the developer of the Santa Rosa labyrinth and find out what her motivation is - this was Leah Goode-Harris

Labyrinth Walk #11 – 2006-11-04

Location: New Braunfels, Texas

Type: Contemporary labyrinth - original design

Intent

To satisfy the request of the artist to experience her labyrinth

Ideas and Insights

- The artist and I had a lovely exchange where I fed her my impressions of the labyrinth and she shared her inspiration for creating it
- As I walked the labyrinth I had an uncanny feeling that it was strangely familiar to me - I couldn't figure out why it was connecting with me - not as a labyrinth I wanted to walk in the same way I did the Cretan, the Santa Rosa, the Chartres - but in some other way - was it the colours? The design? Why did this feel familiar?
- It was clear in speaking to the artist that she was working from a very intuitive place in her work - she divulged she had been inspired to make this labyrinth based on readings she had made of Huna - an ancient Hawaiian esoteric practice
- And bam! - That's the familiarity I was feeling!
- Strangely enough I had not divulged to anyone - verbally - at this conference that Huna was pivotal to my own esoteric studies
- While the artist was not aware of Huna energy symbols, had not been initiated into their energy, nor had she any conscious awareness that symbols existed, once she divulged her inspiration I could immediately make connections to why this work seemed familiar to me - evidenced in her design were elements of Huna symbols, in particular one used for enlightenment, one for healing a broken heart and one for sight - to see through things.
- I was very puzzled about why this artist connected with me after a workshop today - it was like she magnetically was drawn to me and she wasn't letting me go until I satisfied this need in herself to have me experience her labyrinth

Integration and Action

- Okay - this is just a little serendipitous and synergistic - how did she know I could give her information she sought?
- What I walked away from this encounter recognizing is this:
 - The design and build of labyrinths are just as much an expression of artistic creativity as an opportunity to apply creativity - thank you for showing me your passion for creation and making me realize this other side
 - There is more to this movement than meets the eye

- Many people are gravitating to and moving within this movement without any conscious, grounded, contextual understanding of what they are doing, what the labyrinth means - is that so bad? - not if you are a proponent of following your intuition, however at the same time, we must be balanced - that is what the labyrinth teaches us - balance - a way to integrate the whole brain, the left, the right, the rational with the intuitive
- Context - context - context!

Labyrinth Walk #12 - 2006-11-04

Location: New Braunfels, Texas
Type: 7 Circuit Cretan

Intent

I am pissed off, feeling discouraged at some of the events observed at today's gathering sessions, and I am questioning if there is even any place for my work in this organization. I am feeling overwhelmed from the level of extroverted activity I have had to engage in today. I need some time alone and I need to work through these feelings before I settle down for the night.

Ideas and Insights

- My first "sale" of labyrinth guides was to a creative arts college that doesn't teach applied / deliberate creativity? What might I be overlooking by focusing my efforts on "selling" to the labyrinth community? Is this really my market?
 - HM I engage Catherine Carderelli and Algene Steele from class in furthering my work - testing the guide with creative arts students?
- Remember your intentions in coming down here - to observe, to ponder, to explore - you wanted to find ways to niche offering
- You found out a lot about the history of how the labyrinth came to be associated with creativity - all grist for the mill in advancing your work
- It's actually a good thing that you have noticed no one is using a note book in the labyrinth - how are they capturing all those ideas? What kind of results are they really getting in their thinking?
- By being here you've uncovered some extraordinary options for integrating the labyrinth in creative work - there are two sides here - labyrinth as opportunity for application of deliberate creativity and labyrinth as a creative expression (art)

- So what if the attendees here aren't using the labyrinth in organizational change? This is good - shows you are doing something novel - they've taught you a lot this weekend - there are opportunities for teaching them - yes they are really "routed" in the religious spiritual aspects of the labyrinth - you knew this going in - get over it - you are offering another option with your work - you are finding ways to articulate and explain questions others have had for many years
- Your work helps address many of the 4 challenges Artress says is facing the labyrinth movement now
- You can contribute to the recognition that there is a need to capture / catalogue labyrinth research works - yours is one of a few and it appears to be unique
- Were you expecting acceptance by coming here? The motivation for personal creative expression is intrinsic - should not be focused outwardly on approval of others - what habitual traps are you tempting yourself with - move beyond this - it's not about approval from others - its about following your passion
- I connected with Lea Goode-Harris and the Santa Rosa labyrinth - new to me and giving us many possibilities for the integration of labyrinth into creative work

Integration and Action

- Man, I feel a whole lot better - like I'm walking, skipping on air with joy and feeling very grounded and appreciative of my efforts so far and their potential
- I must connect with Lea Goode-Harris - I think we're on the same wavelength - and I must focus on the others - Patricia McLaughlin and Hallie Sawyers that really resonated with me
- I must go find Rebecca (my travel partner from airport to conference(s)) and debrief with her - where is she...?

Note: In this walk other than being aware of how I was feeling I had no specific intention. I did not take my guide in with me or anything to write with - this account is a record of a stream of consciousness writing that occurred after I left the labyrinth. To arrive at these insights and conclusions I actually walked this labyrinth over and over again - at least 4 times - sometimes spending a long time in the middle. And - once I had my mood improved, I just walked out from the middle, cutting across all circuits, without completing the formal path out.

Appendix H – Creativity Quotes Relevant to the Labyrinth

Creativity Quotes for Labyrinth Book

| Quote | From / Source |
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| Creativity is... the production of novel, appropriate ideas, in any realm of human activity. | Theresa M. Amabile Amabile, M. (Fall 1997). <i>Motivating creativity in organizations: On doing what you love and loving what you do.</i> California Management Review, Vol 40:No 1 |
| This world is but a canvas for our imaginations. | Henry David Thoreau |
| He who learns but does not think is lost. | Chinese Proverb |
| The mind is not a vessel to be filled, but a fire to be ignited. | Plutarch |
| Knowing what you are looking for helps you to recognize it when you see it. | John Arnold in (Osborn, 2001, p. 92) |
| ...state your problem so broadly, so basically, so all-inclusively and generically, that you do not preclude even the remotest possibility - so that you do not pre-condition your mind to a narrow range of acceptable answers | Osborn, A. (2001). <i>Applied imagination</i> (p. 92). (3 rd Rev. ed.). Buffalo, NY: Creative Education Foundation Press. |
| <p>“Creativity is more about taking the facts, fictions, and feelings we store away and finding new ways to connect them. What we’re talking about here is metaphor. Metaphor is the lifeblood of all art, if it is not art itself. Metaphor is our vocabulary for connecting what we’re experiencing now with what we have experienced before. It’s not only how we express what we remember, it’s how we interpret it - for ourselves and others.”</p> <p>“Metaphor, as Cynthia Ozick writes, “transforms the strange into the familiar”.”</p> | Tharp, T. (2003). <i>The creative habit: Learn it and use it for life</i> (p 64). NY: Simon & Schuster. |
| “One of the biggest fears for a creative person is that some brilliant idea will get lost because you didn’t | Tharp, T. (2003). <i>The creative habit: Learn it and use it for life</i> (p. 81). NY: Simon & Schuster. |

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| write it down and put it in a safe place.” | |
| When inspiration does not come to me, I go halfway to meet it | Freud in Tharp, T. (2003). <i>The creative habit: Learn it and use it for life</i> (p. 98). NY: Simon & Schuster. |
| <p>Creativity is an act of defiance. You're challenging the status quo. You're questioning accepted truths and principles. You're asking three universal questions that mock conventional wisdom: Why do I have to obey the rules? Why can't I be different? Why can't I do it my way?</p> <p>Every act of creation is also an act of destruction or abandonment. Something has to be cast aside to make way for the new.</p> | Tharp, T. (2003). <i>The creative habit: Learn it and use it for life</i> (p 133). NY: Simon & Schuster. |
| Failing, and learning from it, is necessary. Until you've done it, you're missing an important piece of your creative arsenal. | Tharp, T. (2003). <i>The creative habit: Learn it and use it for life</i> (p. 226). NY: Simon & Schuster. |
| When it all comes together, a creative life has the nourishing power we normally associate with food, love, faith... Even in the worst of times, such habits sustain, protect, and, in the most unlikely ways, lift us up. I cannot think of a more compelling reason to foster the creative habit. It permits me to walk into a white room ... and walk out dancing. | Tharp, T. (2003). <i>The creative habit: Learn it and use it for life</i> (p. 243). NY: Simon & Schuster. |
| Creative problem solving is as much an art form as it is a scientific process. It requires creativity, intuition, and imagination. | Mel Silberman, Ph.D. Retrieved 2006-09-04 from http://www.pfeiffer.com/WileyCDA/PfeifferTitle/productCd-0787970069.htm |
| Be brave enough to live creatively. The | Alan Alda |

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| <p>creative is the place where no one else has ever been. You have to leave the city of your comfort and go into the wilderness of your intuition. You can't get there by bus, only by hard work, risking, and by not quite knowing what you're doing. What you'll discover will be wonderful: yourself."</p> | <p>Retrieved 2006-09-04 from http://www.inspirationline.com/Quotes/inspirational-quotes-imagination-Intuition-creativity.htm</p> |
| <p>The emerging paradigm or worldview is the "integrative". It values purpose and meaning above all else. It unifies people both with themselves and with each other instead of causing separation and isolation. It is open and adaptive - fully human, fully alive in the present.</p> | <p>Cliff Havener Retrieved 2006-09-11 from http://www.forseekers.com/book.htm</p> |
| <p>All journeys begin with a single step. All adventures begin with fear. Within the unknown is understanding. Each day is the beginning of a season of growth for each of us.</p> | <p>Book of Reflections</p> |
| <p>a mind once stretched by a new idea never goes back to its original dimensions</p> | <p>Simpson, L. (2002). <i>The magic of labryinths: Following your path, finding your center</i> (p. viii). London: element.</p> |
| <p>Creativity is almost infinite. It involves every sense - sight, smell, hearing, feeling, taste, and even perhaps the extrasensory. Much of it is unseen, nonverbal, and unconscious. Therefore, even if we had a precise conception of creativity, I am certain we would have difficulty putting it into words. (Torrance, 1988, p. 43).</p> | <p>Goff, K. (1998). <i>Everyday Creativity: An easy-to-read guide</i> (p. 11). Stillwater, OK: Little Ox Books.</p> |
| <p>Our ability to deal with daily dilemmas and problems which we have never faced or dealt with before is based on our creative abilities and strengths.</p> | <p>Goff, K. (1998). <i>Everyday Creativity: An easy-to-read guide</i> (p. 53). Stillwater, OK: Little Ox Books.</p> |
| <p>There is a big difference between getting ideas and doing something about them. An idea all by itself is nice, but doesn't mean much unless it's attached to people and things.</p> | <p>Goff, K. (1998). <i>Everyday Creativity: An easy-to-read guide</i> (p. 53). Stillwater, OK: Little Ox Books.</p> |

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| <p>The value of ideas comes when you apply them. It's the results the idea bring that makes them valuable. Creative problem solving takes a "proactive" stance of looking for ways to solve the problem, choosing the most promising and acting on it.</p> | |
| <p>"Ah Ha!" ideas come as flashes of unexpected insight, as bolts out of the blue. Usually they come after the conscious mind has ceased to work on the problem, allowing the subconscious to work on it. This time is called incubation.</p> | <p>Goff, K. (1998). <i>Everyday Creativity: An easy-to-read guide</i> (p. 109). Stillwater, OK: Little Ox Books.</p> |
| <p>The ability to ask questions is the most important of all creative skills. When we don't ask questions, nothing happens.</p> | <p>(Goff, 1998 p. 109) Goff, K. (1998). <i>Everyday Creativity: An easy-to-read guide</i> (p. 109). Stillwater, OK: Little Ox Books.</p> |
| <p>Minds are like parachutes, they only function when open.</p> | <p>(Goff, 1998 p. 109) Goff, K. (1998). <i>Everyday Creativity: An easy-to-read guide</i> (p. 109). Stillwater, OK: Little Ox Books.</p> |
| <p>It's not our feet that move us along, it's our minds.</p> | <p>Chinese Proverb</p> |
| <p>In order to arrive at what you do not know, you must go by a way which is the way of ignorance.</p> | <p>T. S. Elliot</p> |
| <p>And take you now my heart which thou doest hold Within the labyrinth of thy entangled ways</p> | <p>Ronsard in Attali, J. (1999). <i>The labyrinth in culture and society: Pathways to wisdom</i> (p. 68). Berkeley, CA: North Atlantic Books.</p> |
| <p>To enjoy being lost presumes the special quality of curiosity. It is what enables us to learn from losing our way, to make discoveries in the unknown, to find something through our ignorance.</p> | <p>Attali, J. (1999). <i>The labyrinth in culture and society: Pathways to wisdom</i> (p. 80). Berkeley, CA: North Atlantic Books.</p> |
| <p>It may be that hope only exists in voyaging.</p> | <p>Christopher Columbus in Attali, J. (1999). <i>The labyrinth in culture and society: Pathways to wisdom</i> (p. 82). Berkeley, CA: North Atlantic Books.</p> |

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| <p>A lifetime is the only property a person has. It must be used fully, and to its depths.</p> | <p>Seneca in Attali, J. (1999). <i>The labyrinth in culture and society: Pathways to wisdom</i> (p. 83). Berkeley, CA: North Atlantic Books.</p> |
| <p>... to create an infinity of paths within this finite space</p> | <p>Seneca Attali, J. (1999). <i>The labyrinth in culture and society: Pathways to wisdom</i> (p. 83). Berkeley, CA: North Atlantic Books.</p> |
| <p>Labyrinth allows us to shift from focusing on spending time to investing it.</p> | <p>Attali, J. (1999). <i>The labyrinth in culture and society: Pathways to wisdom</i> (p. 83). Berkeley, CA: North Atlantic Books.</p> |
| <p>Everyday one must dance, at least in one's thought.</p> | <p>Nachman in Attali, J. (1999). <i>The labyrinth in culture and society: Pathways to wisdom</i> (p. 90). Berkeley, CA: North Atlantic Books.</p> |
| <p>We have had millions of hours devoted to training in problem solving by reasoning but almost none devoted to cultivation of imagination.</p> | <p>Harold Rugg Source unknown</p> |
| <p>It is my hunch that only through the exercise of problem-solving and the effort of discovery that one learns the working heuristic of discovery.</p> | <p>Jerome Bruner Source unknown</p> |
| <p>Creativity is... adventurous thinking; getting away from the main track, breaking out of the mold, being open to experience, and permitting one thing to lead to another.</p> | <p>Bartlett (1958) In Sternberg, R.J. (ed.). (1988). <i>The nature of creativity: Contemporary psychological perspectives</i> (p. 44). NY: Cambridge University Press.</p> |
| <p>All the great things are done for their own sake.</p> | <p>Robert Frost in Fritz, R. (1984). <i>The path of least resistance: Learning to become the creative force in your own life</i> (p.58.) NY: Random House.</p> |
| <p>The reason you would create anything is because you love it enough to see it exist.</p> | <p>Fritz, R. (1984). <i>The path of least resistance: Learning to become the creative force in your own life</i> (p.59). NY: Random House.</p> |
| <p>If you do not express your own original ideas, if you do not listen to your own being, you will have betrayed</p> | <p>Rollo May Source unknown</p> |

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| yourself. | |
| The instinct to create does not go away, it seeks expression. When you create, you align yourself with your most natural state of being. | Fritz, R. (1984). <i>The path of least resistance: Learning to become the creative force in your own life</i> (p. 257). NY: Random House. |
| By your presence on this planet, you make possible creations that would otherwise not be possible. They become possible because they come from your concept, from what you have learned, from your experiments, from your historical past, and from what you can aspire to. | Fritz, R. (1984). <i>The path of least resistance: Learning to become the creative force in your own life</i> (p.279). NY: Random House. |
| We all know spirit when we meet it. In its presence there is excitement, innovation, what we might call inspired performance. And inspiration, after all, literally means to “in-Spirit”. | Owen, H. (2000). <i>The power of spirit: How organizations transform</i> (p. 7). San Francisco: Berret-Koehler Publishers Inc. |
| I will tell you what I have learned myself. For me, a long five or six mile walk helps. And one must go alone and everyday. | Brenda Ueland in Cameron, J. (2002). <i>The artist’s way: A spiritual path to higher creativity</i> (p. 175). New York: Penguin Putnam. |
| The unconscious wants truth. It ceases to speak to those who want something else more than truth. | Adrienne Rich in Cameron, J. (2002). <i>The artist’s way: A spiritual path to higher creativity</i> (p. 171). New York: Penguin Putnam. |
| The life which is not examined is not worth living. | Plato in Cameron, J. (2002). <i>The artist’s way: A spiritual path to higher creativity</i> (p. 169). New York: Penguin Putnam. |
| In the middle of difficulty lies opportunity.. | Albert Einstein in Cameron, J.(2002). <i>The artist’s way: A spiritual path to higher creativity</i> (p. 165). New York: Penguin Putnam. |
| We learn to do something by doing it. There is no other way. | John Holt in Cameron, J. (2002). <i>The artist’s way: A spiritual path to higher creativity</i> (p. 162). New York: Penguin Putnam |
| Learning is movement from moment to moment. | J. Krishnamurti in Cameron, J. (2002). <i>The artist’s way: A spiritual path to higher creativity</i> (p. 175). New York: Penguin Putnam. |
| Life shrinks or expands in proportion | Anais Nin in Cameron, J. (2002). |

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| to one's courage. | <i>The artist's way: A spiritual path to higher creativity</i> (p. 156). New York: Penguin Putnam. |
| Satisfaction of one's curiosity is one of the greatest sources of happiness in life. | Linus Pauling in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 138). New York: Penguin Putnam. |
| The world of reality has its limits; the world of imagination is boundless. | Jean-Jacques Rousseau in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 137). New York: Penguin Putnam. |
| The image is the most complete technique of all communication. | Claes Oldenburg in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 136). New York: Penguin Putnam. |
| Man can learn nothing except by going from the known to the unknown. | Claude Bernard in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 134). New York: Penguin Putnam. |
| Trust that still small voice that says, "This might work and I'll try it." | Diane Mariechild in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 132). New York: Penguin Putnam. |
| To the rationally minded the mental processes of the intuitive appear to work backwards. | Frances Wickes in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 132). New York: Penguin Putnam. |
| Imagination is more important than knowledge. | Albert Einstein in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 131). New York: Penguin Putnam. |
| Taking a new step, uttering a new word is what people fear most. | Fyodor Dostoyevski in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 130). New York: Penguin Putnam. |
| Trust in yourself. Your perceptions are often far more accurate than you are willing to believe. | Claudia Black in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 126). New York: Penguin Putnam. |

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| With courage you will dare to take risks, have the strength to be compassionate and the wisdom to be humble. Courage is the foundation of integrity. | Keshavan Nair in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 124). New York: Penguin Putnam. |
| We can not escape fear. We can only transform it into a companion that accompanies us on all our exciting adventures... Take a risk a day - one small or bold stroke that will make you feel great once you have done it. | Susan Jeffers in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 122). New York: Penguin Putnam. |
| True life is lived when tiny changes occur. | Leo Tolstoy in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 112). New York: Penguin Putnam. |
| You will do foolish things, but do them with enthusiasm. | Colette in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 101). New York: Penguin Putnam. |
| Look and you will find it - what is unsought will go undetected. | Sophocles in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 93). New York: Penguin Putnam. |
| Expect your every need to be met, expect the answer to every problem, expect abundance on every level, expect to grow spiritually. | Eileen Caddy in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 92). New York: Penguin Putnam. |
| We are always doing something, talking, reading, listening to the radio, planning what next. The mind is kept naggingly busy on some easy, unimportant external thing all day. | Brenda Ueland in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 87). New York: Penguin Putnam. |
| All you need to receive guidance is to ask for it and then listen. | Sanaya Roman in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 85). New York: Penguin Putnam. |
| Eliminate something superfluous from your life. Break a habit. Do something that makes you feel secure. | Piero Ferrucci in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 81). New York: Penguin Putnam. |
| Creativity is... seeing something that doesn't exist already. You need to find out how you can bring it into being and that way be a playmate with God. | Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 77). New York: Penguin Putnam. |

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| <p>There is a vitality, a life force, an energy, a quickening, that is translated through you into action, and because there is only one of you in all time, this expression is unique. And if you block it, it will never exist through any other medium and will be lost.</p> | <p>Martha Graham in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 75). New York: Penguin Putnam.</p> |
| <p>Take your life in your hands and what happens? A terrible thing: no one to blame.</p> | <p>Erica Jong in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 74). New York: Penguin Putnam.</p> |
| <p>I have made my world and it is a much better world than I ever saw outside.</p> | <p>Louise Nevelson in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 70). New York: Penguin Putnam.</p> |
| <p>Desire, ask, believe, receive.</p> | <p>Stella Terrill Mann in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 66). New York: Penguin Putnam.</p> |
| <p>Genuine beginnings begin within us, even when they are brought to our attention by external opportunities.</p> | <p>William Bridges in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 67). New York: Penguin Putnam.</p> |
| <p>Chance favors only the prepared mind.</p> | <p>Louis Pasteur in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 64). New York: Penguin Putnam.</p> |
| <p>I shut my eyes in order to see.</p> | <p>Paul Gauguin in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 64). New York: Penguin Putnam.</p> |
| <p>Slow down and enjoy life. It's not only the scenery you miss by going too fast - you also miss the sense of where you are going and why.</p> | <p>Eddie Cantor in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 48). New York: Penguin Putnam.</p> |
| <p>What I am actually saying is that we need to be willing to let our intuition guide us, and then be willing to follow that guidance directly and fearlessly.</p> | <p>Shakti Gawain in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 47). New York: Penguin Putnam.</p> |
| <p>Learn to get in touch with the silence within yourself and know that</p> | <p>Elisabeth Kubler-Ross in Cameron, J. (2002). <i>The artist's way: A</i></p> |

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| everything in this life has a purpose. | <i>spiritual path to higher creativity</i> (p. 45). New York: Penguin Putnam. |
| Every time you don't follow your inner guidance, you feel a loss of energy, loss of power, a sense of spiritual deadness. | Shakti Gawain in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 43). New York: Penguin Putnam. |
| Give yourself permission to be a beginner. | Julia Cameron in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 30). New York: Penguin Putnam. |
| To live a creative life, we must lose our fear of being wrong. | Joseph Chilton Pearce in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 29). New York: Penguin Putnam. |
| We have been taught to believe that negative equals realistic and positive equals unrealistic. | Susan Jeffers in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 28). New York: Penguin Putnam. |
| Do not weep; do not wax indignant. Understand. | Baruch Spinoza in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 28). New York: Penguin Putnam. |
| Inside you there's an artist you don't know about... | Jalal Ud-Din Rumi in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 24). New York: Penguin Putnam. |
| The creation of something new is not accomplished by the intellect but by the play instinct acting from inner necessity. The creative mind plays with the objects it loves. | C.G. Jung in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 19). New York: Penguin Putnam. |
| The most potent muse of all is our own inner child. | Stephen Nachmanovitch in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 18). New York: Penguin Putnam. |
| Like an ability or a muscle, hearing your inner wisdom is strengthened by doing it. | Robbie Gass in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 16). New York: Penguin Putnam. |
| I always go back to the same | May Sarton in Cameron, J. (2002). |

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| necessity: go deep enough and there is a bedrock of truth, however hard. | <i>The artist's way: A spiritual path to higher creativity</i> (p. 15). New York: Penguin Putnam. |
| Inspiration may be form of superconsciousness, or perhaps subconsciousness - I wouldn't know. But I am sure it is the antithesis of self-consciousness. | Aaron Copland in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 14). New York: Penguin Putnam. |
| A mind too active is no mind at all. | Theodore Roethke in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 11). New York: Penguin Putnam. |
| Words are a form of action, capable of influencing change. | Ingrid Bengis in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 10). New York: Penguin Putnam. |
| What lies behind us and what lies before us are tiny matters, compared to what lies within us. | Ralph Waldo Emerson in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 6). New York: Penguin Putnam. |
| Why should we all use our creative power ...? Because there is nothing that makes people so generous, joyful, lively, bold and compassionate, so indifferent to fighting and the accumulation of objects and money. | Brenda Ueland in Cameron, J. (2002). <i>The artist's way: A spiritual path to higher creativity</i> (p. 4). New York: Penguin Putnam. |
| I have two questions for you: What do you need to make your creativity shine through? Why do you keep ignoring it? | Artress, L. (2006, November). Hildegard of Bingen: A feather on the breadth of god. Presented at the Labyrinth Society Gathering, New Braunfels, TX. |
| Immortality is some creative gift that you give for people to enjoy out into the ages. | Artress, L. (2006, November). Hildegard of Bingen: A feather on the breadth of god. Presented at the Labyrinth Society Gathering, New Braunfels, TX. |
| What does it take to embrace your creativity? The courage it takes to follow the direction you are nudged and pulled in. | Artress, L. (2006, November). Hildegard of Bingen: A feather on the breadth of god. Presented at the Labyrinth Society Gathering, New Braunfels, TX. |
| Try a thing you haven't done three times - once to get over the fear of doing it, twice to learn how to do it, and a third time to figure out if you like it or not. | Virgil Thompson, Composer and critic, 1896-1989 Simpson, L. (2002). <i>The magic of labyrinths: Following your path, finding your center</i> (p. 88). |

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| | London, UK: element. |
| We must relearn labyrinthine thinking and restudy the strategies necessary for our evolution towards a reinvention of the secrets of this ancient wisdom. | Attali, J. (1999). <i>The labyrinth in culture and society: Pathways to wisdom</i> (p. vii). Berkeley, CA: North Atlantic Books. |
| We must relinquish our linear thinking and single-task focus as we shift our vision to embrace nonlinear processes, multi-tasking, and networking modes of thinking. | Lauren Artress in Attali, J. (1999). <i>The labyrinth in culture and society: Pathways to wisdom</i> (pp. viii). Berkeley, CA: North Atlantic Books. |
| In order to arrive at what you do not know, you must go by a way which is the way of ignorance. | T. S. Eliot in Attali, J. (1999). <i>The labyrinth in culture and society: Pathways to wisdom</i> (p. 43). Berkeley, CA: North Atlantic Books. |
| “And take you now my heart which thou doest hold Within the labyrinth of thy entangled ways.” | Ronsard in Attali, J. (1999). <i>The labyrinth in culture and society: Pathways to wisdom</i> (p. 68). Berkeley, CA: North Atlantic Books. |
| labyrinth An intricate structure of interconnecting passages through which it is difficult to find one’s way; a maze . | Retrieved 2006-11-19 from http://www.formosa-translation.com/chinese/l/lz01.html |
| 迷宫 pronunciation: mi gong | |
| creativity the ability to create | Retrieved 2006-11-19 from http://www.formosa-translation.com/chinese/c/zc295.html |
| 創造力 pronunciation: chwang tzao li | |
| creative imagination | Retrieved 2006-11-19 from http://www.formosa-translation.com/chinese/c/czz159.html |
| 創意 pronunciation: chwang yi | |
| change | Retrieved 2006-11-19 from |

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| <p>To cause to be different. The act, process, or result of altering or modifying</p> <p>改變</p> <p>pronunciation: gai bien</p> | <p>http://www.formosa-translation.com/chinese/c/czz113.html</p> |
| <p>chaos</p> <p>A condition or place of great disorder or confusion.</p> <p>混沌</p> <p>pronunciation: hwen lwan</p> | <p>Retrieved 2006-11-19 from http://www.formosa-translation.com/chinese/c/cc66.html</p> |
| <p>order</p> <p>A condition of logical or comprehensible arrangement among the separate elements of a group.</p> <p>秩序</p> <p>pronunciation: jyr shyu</p> | <p>Retrieved 2006-11-19 from http://www.formosa-translation.com/chinese/o/ozz16.html</p> |
| <p>crisis</p> <p>An unstable condition, as in political, social, or economic affairs, involving an impending abrupt or decisive change.</p> <p>危機</p> <p>pronunciation: wei jee</p> | <p>Retrieved 2006-11-19 from http://www.formosa-translation.com/chinese/c/czz161.html</p> |
| <p>Every day one must dance, at least in one's thought"</p> | <p>Nachman in Attali, J. (1999). <i>The labyrinth in culture and society: Pathways to wisdom</i> (p. 90). Berkeley, CA: North Atlantic Books</p> |
| <p>The imagination in its loyalty to possibility often takes the curved path rather than the linear way.</p> | <p>John O'Donohue in Robinson, K. (2001). <i>Out of our minds: Learning to be creative</i> (p. 111). Chichester, UK: Capstone Publishing.</p> |

Concept Paper

Into the Labyrinth

Excursions and Applications for Creative Process

Name: Janice Francisco

Date Submitted: November 1, 2006

Project Type

My project combines using *and* developing a skill to improve the quality of life for others. Phase 1 of my project, which will be completed within the timeframe of this Master's Project involves using my existing skills for *combining and synthesizing* concepts from various disciplines to explicitly qualify, *put into context* and *highlight the essence* of the implied link between creativity and the labyrinth as a creative tool.

What Is This Project About?

Labyrinths have historically been a part of creativity conferences, for over 10 years. The world-wide labyrinth movement, its supporting historical explanations and current literature implicitly link creativity and the labyrinth. No one, at least in my research experience of the past 8 months has explicitly and specifically indicated how.

This project builds on research and application work I conducted earlier this year to discover "How might a labyrinth be used to foster creativity?" This work resulted in the development of a booklet entitled "*The Creative Walker's Guide to the Labyrinth: An Approach for Beginners*". By testing the usefulness of this booklet in limited capacity with ICSC students and select other attendees at the CREA conference in April 2006, I found that the product of my initial research had great appeal and received feedback that "I was on to something".

In August 2006 I was approached by an attendee at the CREA Conference who works at University College at Falmouth, Cornwall (a creative arts university) to provide 75 copies of my labyrinth booklet to support an exploration into applied creative process and the creativity supporting benefits of the labyrinth as part of a week long staff development event. Interested in getting feedback from a broader audience of users of this booklet, particularly ones who do not have a background in applied creative process, I added a feedback form to the booklets I sold them and requested that the organizer encourage people to provide me feedback in

support of my Masters Project. The event occurs during week of September 11, 2006.

This project is about realizing my vision to connect individuals to their creativity. It is about exploring how I do that in relation to my skill in recognizing the intersection of need, context and content in designing, developing, testing and articulating explicit processes that support individuals and organizations in making change.

It is about exploring the links between the fields of facilitation, CPS, body mind connection and the validity and context of the labyrinth as a creativity tool. It is about recognizing what is at the intersection of these fields that can provide clues as to the explicit connections between the labyrinth and creativity so that practical, nonsectarian approaches for using the labyrinth to facilitate creative change within individuals and organizations can be developed. It is about exploring areas where I have developed some knowledge and expertise over many years, connecting to the work of others who have gone before me in the ICSC program and in these fields and building on my and their ideas in relation to the labyrinth and the use of creativity tools to develop something that is novel and new. It is about following through on satisfying my own curiosity about the connection between the labyrinth and creativity and developing the mind of a scientific researcher.

This project will be guided by an organizing question that asks:

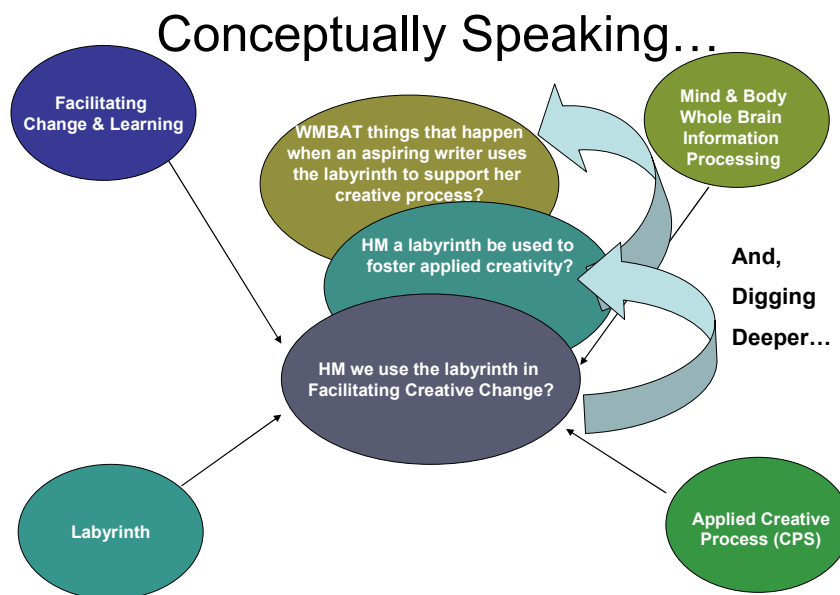
How might we use the labyrinth in facilitating creative change?

Digging deeper behind the insights that have led to my being able to ask that question, are the questions:

How might a labyrinth be used to foster applied creativity?

And, if it can foster applied creativity...

What might be all the things that happen when an aspiring writer uses the labyrinth to support the creative process?



In a nutshell, this project involves literature and field research to explore the explicit connections between applied creativity concepts, processes, attitudes and activities and the concepts, processes, attitudes and activities utilized in the labyrinth.

Rationale for Choice

In the past year I have recognized a passion for conducting research and writing about it to share with others. In conducting the research and writing about it for the Adopt-a-Measure assignment in the Assessing and Measuring Creativity course and for my CREA elective course I have recognized the impact my writing can have on helping others to develop new insights that they may not have considered before and for creating productive change in individuals and organizations. In making the decision to pursue this passion and develop my skill in this area, I have become even more aware of my own creativity and the ways in which I can help people connect the dots, particularly in relation to designing processes that allow them to actualize change.

The truth is the labyrinth is calling to me. I started this exploration over 8 years ago, got scared away, and then came back with curiosity in January 2006. The path the labyrinth led me through helped me answer my questions about its relevance to creativity and has provided me with just enough curiosity to know that there is something more here to explore, a

greater story to be told. Something that has only been hinted at so far in the popular press outside the field of applied creative studies. Something that, even in its use of labyrinths at creative conferences, (CPSI - Creative Problem Solving Institute, CREA - Creative European Association, Mindcamp) the creativity field has not yet articulated.

I believe that by exploring the labyrinth within the contexts I have identified for this project, I will help others, including myself, connect to their creativity. I will gain a better understanding of my own creativity, my expression of self (spirituality) and my intuitive capacity to create and live the life I choose. In the process I will contribute a new level of understanding about the explicit potential of the labyrinth as a creativity tool, I will gain personal, first hand experience in the use of the labyrinth as a creativity tool and I will gain experience as a scientific researcher and writer to further feed my newly appreciated passion and integrate the learnings offered to me through the ICSC program.

What will be the Tangible Product(s) or Outcomes?

- Explore and consider via literature review and conference attendance the connections to the basic principles and attitudes of applied creativity to the labyrinth within the context of applied creative problem solving.
- Notes from literature review
- Reflection paper on Mind Camp experiences related to the labyrinth and this project
- Reflection paper on Labyrinth Society Gathering experiences related to the labyrinth and this project
- Experiences and insights to support the post-project revision of the *Creative Walker's Guide to the Labyrinth* book including
 - Documented personal experiences and insights about using the labyrinth to support my own creative process; and
 - A list of creativity related quotations useful for sharing in the context of labyrinth as creative tool for inclusion in the *Creative Walker's Guide to the Labyrinth* book
- Document Project Management such as:
 - Personal learning journal of project progress and insights
 - Weekly status reports supporting the achievement of the overall plan
- Feedback and insights from individuals who use the prototype version of the *Creative Walker's Guide to the Labyrinth*
- List of research suggestions to support the development of future phases of this project and my mission to connect individuals to their creativity
- Connections with individuals in fields related to the scope of this project (facilitation, creativity, mind/body connection, labyrinth).
- Completion of "The Artist's Way" program and morning pages (Cameron, 2005)

- Masters Project Report

What Criteria Will You Use To Measure The Effectiveness Of Your Achievement?

The criteria I will use to measure the effectiveness of my achievement and

- My internal “feelings” about how I am doing;
- Time tracking against time allocated to each phase of the project;
- Degree to which I am able to answer the guiding questions of this project within context of time and scope;
- The degree to which I am able to complete the tangible products of this project within context of time and scope;
- The degree to which I can actualize my learning goals for this project;
- Feedback from Project Advisors, Sounding Board Partners, others involved in the process of completing this project; and
- Feedback from users of the *Creative Walker’s Guide to the Labyrinth* prototype

Who Will Be Involved or Influenced; What Will Your Role Be?

| Person | Role |
|---|--|
| Janice Francisco | Masters Candidate - researcher, writer, answer seeker, synthesizer |
| Dr. Mary Murdock | Masters Project Advisor |
| Daniel Greenberger | Cohort Associate and Sounding Board Partner |
| Janie MacDonald | ICSC MSc Graduate - Author of Master’s Thesis |
| Distance Learning Cohort & other students in the ICSC community | Sounding Board, Feedback on use of Creative Walker’s Guide to the Labyrinth prototype book |
| Dave Thompson | Husband, Sounding Board, Sanity Checker and Editor |
| General Labyrinth Users | Feedback on use of Creative Walker’s Guide to Labyrinth prototype book |
| Joe Miguez Developer of the Lab Xperience and Labyrinth seminar leader at CREA, CPSI, Mind Camp and other creativity related conferences | Sounding board |
| Labyrinth Society leaders (as and if in attendance) | Sounding boards |

When Will This Project Take Place?

The initial phase of this project will take place between July and December 2006.

Additional phases are a part of a larger personal commitment to establishing the labyrinth as a valid creativity tool and will occur over several years.

| Phase | Scope | Timing |
|-------|---|----------------------|
| 1 | Completion of research and activities forming the Masters Project | December 2006 |
| 2 | Publishing the completed Creative Walker's Guide to the Labyrinth in popular press so that that the book and the labyrinth can become a practical and understood creativity tool. This phase involves learning about the publishing process, how to submit a non-fiction book proposal. Some of the activities associated with this phase may run concurrently with Phase 1. | By December 2008 |
| 3 | Overseeing the development and dedication of a permanent labyrinth at the ICSC campus. This schedule may be aggressive depending on the bureaucracies that must be overcome at the University to get approval to build on campus and how much it will cost and the funding that may be required to be raised outside the university. | Spring / Summer 2008 |
| 4 | Exploring how to specifically use the labyrinth as creativity tool within the CPS Thinking Skills Model and the results achieved. This phase involves building on the research in Phase 1 that explored and considered the labyrinth within the frame of the 7 specific thinking skills associated with this model to identify which thinking skills it would fit into as a tool. | Starting Early 2007 |
| 5 | What else? Where else? This phase identifies and actualizes additional promising outcomes of the Masters Project and all its associated phases - i.e. articles, workshops, speaking engagements, connections to the labyrinth community, new business development opportunities etc. | Starting now |

Where Will This Project Occur?

Research for this project will be conducted at:

- 111 - 3205 Uplands Drive, Ottawa, Ontario, Canada - my office - BridgePoint Effect
- Within Ottawa, Ontario based public labyrinths including:
 - 930 Watson Street (St. Stephen's Anglican Church)
 - 3955 Richmond Road (Bells Corners United Church)
- Bolton, Ontario, Canada - Mind Camp - observations on use of labyrinth at conference
- San Antonio, Texas, USA - Labyrinth Society Annual Gathering (conference)
- Buffalo, New York - Buffalo State University of New York, ICSC and potentially other locations to support research activity, advisor meetings, meetings with Janie MacDonald.
- University College of Falmouth, Woodlane, Cornwall, UK TR114RH - assuming I can get feedback from university staff who are using the Creative Walker's Guide to the Labyrinth as a part of their annual staff development activity and exploration of benefits to building a labyrinth on campus to support creative pursuits of their students and staff. Falmouth is a creative arts university who does not use applied creative process in their curriculum.

Why Is It Important to Do This?

In the context of improving the quality of life for others, it is important to do this project because:

- a. it feeds my passion to connect individuals to their creativity
- b. it will address a perceived need in the creativity and spiritual practice fields in relation to explaining why the practice of using a labyrinth has been linked to creativity
- c. it will provide insight into the facts, realities, and opportunities for future phases of this project in relation to my:
 - i. developing and taking my space as a recognized and valued contributor to the overall field of creativity; *and*
 - ii. writing a book and developing self-directed learning tools that support individuals in using the labyrinth to connect with their creativity; *and*
 - iii. integrating the labyrinth as a creativity tool in my practice as a change leader and facilitator.
- d. it will support opportunities for collaboration and to build on the work of others.

To elaborate, and not excessively:

Establish explicit link between labyrinth and creativity.

The link between the labyrinth and creativity has been implicitly established in popular literature and through its inclusion as a standard creativity conference offering (CREA, CPSI, Mindcamp). What hasn't happened in the popular literature or by including the use of labyrinths on the agendas of creativity conferences is a clear explanation of the linkage between creativity and the labyrinth, the importance and benefits of using the labyrinth as a creativity tool and the process(es) that can be applied for using the labyrinth as a creativity tool.

Collaboration and building on the work of others.

This project presents an opportunity for me to collaborate with others in the creativity and labyrinth fields, including past graduates of the ICSC, and to build on their work. In direct support of this master's project, significant ground has already been charted in relation to the labyrinth as a creativity tool in the thesis work of Janie MacDonald (2004), an ICSC Masters graduate. Her work entitled "Exploring the Comparison between CPS and the Labyrinthine Problem-Solving Process" mapped the similarities and differences between CPS and LPS. A meeting I had with Janie in July 2006 indicated a similar interest in our pursuits and an interest to expand on her work.

The Master's Thesis work of Anthony Billoni (2002) entitled "The Art Gallery Excursion as a Bridge to Idea Generation and Heightened Aesthetic Experience" may contain insights that could map to using the labyrinth as a creativity excursion and incubation tool.

The Master's Project work of Laura Barbero-Switalski (2003) entitled "Evaluating and Organizing Thinking Tools in Relationship to the CPS Framework" provides an exploration of what constitutes a creativity tool and may contain insights to support the connection to the labyrinth as a creativity tool. Further, an exploration of the new Creative Problem Solving Thinking Skills Model (Puccio, Murdock, Mance 2005) and the identification of specific creativity tools in each of seven (7) key thinking skills areas may support my belief that in addition to obviously being an Ideational Tool (excursion based), the labyrinth could be used in support of many, if not all of the creative thinking skills identified in this model.

The project also provides the opportunity for me to build on my domain knowledge of the fields related to facilitating change and learning as well as whole brain learning within the context of the mind-body connection.

Taking it out to the future.

In taking it out into the future, this Master's Project will impact subsequent phases to this project that have been identified to include:

- My becoming a published, referenced and profitable writer
- Developing the case for building a permanent labyrinth at ICSC and seeing it come to fruition

- Exploring and articulating how the labyrinth as creativity tool relates to the new Thinking Skills CPS Model (Puccio, Murdock, Mance 2005) and its seven (7) creative thinking skills
- Creating and actualizing other opportunities and events for connecting individuals to their creativity.

Personal Learning Goals:

- To develop my qualitative research and writing skills
 - To qualify, validate and articulate the explicit connections of the labyrinth and creativity
 - To further my learning and application of creative process and principles
 - To experience the labyrinth as a creativity tool
 - To learn more about collaborating and building on the ideas of others
 - To continue my development as a creative change leader
 - To develop confidence, competence, and comfort in daring to dream my dreams, connecting with my passion, articulating my needs in having these fulfilled and in trusting the process of creative manifestation and thereby become consciously aware of what it is like to engage in my passion
 - To productively act on the insights derived from the morning pages exercise
 - To develop insight into the scope of “how might I connect individuals to their creativity?”
 - To develop my affirmative evaluation skills in giving feedback to others and in receiving feedback openly and with gratitude

How Do You Plan to Achieve Your Goals and Outcomes?

I will actualize this project by:

- Conducting a literature search
- Utilizing my observations and the qualitative experiences of myself and others in using the labyrinth at creativity conferences
- Building on research I have conducted on this topic since January 2006
- Joining the Labyrinth Society and connecting with this community during their annual “Gathering” conference in November 2006
- Integrating the practice of walking a labyrinth into my own creative development and documenting my experiences.

Evaluation:

I will evaluate the results of this master's project through:

- Assessment of Feedback from users of the Creative Walker's Guide to the Labyrinth - from CREA and within the scope of this project
- Feedback from cohort members, sounding board partner and Project Advisor
- Conducting a personal PPCO exercise and reflection paper including
 - Degree to which I meet project outcomes
 - Degree to which I achieve identified learning goals
 - Value of the masters project experience

Prepare Project Timeline

| ACTIVITY PLAN | | |
|--|-------------------|--------------------|
| PROJECT ACTIVITY | START | END |
| Initiation / Planning | | |
| Meet Janie MacDonald - explore opportunities for collaboration, review her thesis work | Week July 10 | Week August 21 |
| Attend course 594-Advanced CPS Facilitation Tools with Laura Barbero-Switalski | July 31 | August 12 |
| Initial meeting with M. Murdock | Week August 21 | Week August 21 |
| Concept Papers | August 2006 | September 13, 2006 |
| Establish project file / box for print references / organize electronic directories | August 2006 | |
| Initial literature search/scope considerations | August 2006 | September 13, 2006 |
| Updates to Creative Walker's Guide to Labyrinth to support sale and collection of feedback to University of Falmouth | Week Sept 4 | Week Sept 4 |
| Finalize literature reference list | Week September 11 | Week Sept 11 |
| Register for Labyrinth Society and Mind Camp conferences | Week August 21 | Week August 21 |
| Project Planning - identify scope of literature review and project | Week Sept 4 | Week Sept 18 |
| Develop Masters Project document template | Week Sept 18 | Week Sept 18 |
| Research | | |
| Attend Mind Camp - Toronto - observe labyrinth workshops, utilization, offer select individuals opportunity to walk with Draft Creative Walker's Guide to the Labyrinth v3.0 | September 14 | September 17 |
| Review feedback from initial users of Creative Walker's Guide to Labyrinth (video and written feedback from CREA participants) | Week September 18 | Week Sept 18 |
| Reflections / lessons learned - Mind Camp labyrinth observations | Week September 18 | Week September 18 |
| Literature Review | Week September 25 | Week October 23 |
| Identify / Develop Intentions for attending & Questions to ask Labyrinth experts (Artess, Ferré, Lonegrin, West) at Labyrinth conference | Week October 9 | October 31 |
| Attend Labyrinth Society Conference | November 1 | November 5 |
| Reflections / lessons learned - Labyrinth Society Conference | Week November 6 | Week November 6 |
| Development | | |
| Document research findings from literature review | Week Sept 25 | Week October 30 |

| | | |
|--|-----------------|-----------------|
| Write draft masters project paper | Week November 6 | Week November 6 |
| Submit draft masters project paper | November 13 | |
| Implementation | | |
| Masters project presentation - develop and post online | November 13 | November 29 |
| Revisions / refinements to Masters project draft for final version | Week Nov 13 | December 4 |
| Create bound copy, sign, send to Buffalo | Week Dec 11 | January 3, 2007 |
| Project Evaluation & Closeout | | |
| Conduct lessons learned, reflection exercises - journal | September 2006 | December 2006 |

Estimated Timing for Full Scope of Project - Including Class time & Other Assignments

Formal timesheets will be supplied for each month of this project documenting activities and time spent.

| Activity | Months | Hours |
|---|-------------------|-----------|
| Project Initiation / Planning | July | 3 |
| | August | 20 |
| | Sept | 20 |
| Research | September | 10 |
| | October | 40 |
| | November | 40 |
| Development | September | 2 |
| | October | 15 |
| | November | 30 |
| Implementation | November | 5 |
| | December | 20 |
| Project Evaluation & Closeout (incl class time, project mgmt, sounding board work) | August | 2 |
| | September | 10 |
| | October | 10 |
| | November | 20 |
| | December | 10 |
| Artist's Way Program | August to Mid Nov | 124 |
| Total | | 381 hours |
| Less project overhead / class time, planning time & Artist's Way work = 219 hours | | 162 hours |

Identify Pertinent Literature or Resources

Keywords

- Intuition, creativity, spirituality, self-actualization, intent, labyrinth, body intelligence, brain function, kinetic energy, incubation, creativity excursion, basic creativity principles, open space

Seminal works in Labyrinth field

Artes, Dr. L. (1995). *Walking a sacred path: rediscovering the labyrinth as a spiritual tool*. New York: Riverhead Books.

Kern, H. (2000). *Through the labyrinth: Designs and meanings over 5000 years*. New York: Prestel.

Saward, J. (

Other Works in the Labyrinth field

Arntz, W, and Chasse, B. (Producer) & Arntz, W., Chasse, B. & Vicente, M. (Director). What the bleep do we know [Motion picture]. United States: 20th Century Fox.

Artes, Dr. L. (2000). *The sand labyrinth: meditation at your fingertips*. Boston: Periplus Editions (HK) Ltd.

Ferre, R. and Keiser, V. Original Chartres Labyrinth drawing. **(2006, March 25). Retrieved March 25, 2006, from <http://www.labyrinthsociety.org>**

Gracecom Media Ministry. (2001). *rediscovering the labyrinth: A walking meditation*. San Francisco: Grace Cathedral.

Gregory, M.C. (2003). [Recorded by Martin Gregory]. *Labyrinth walk: Music for walking the labyrinth*. [CD]. boatloadofdogs.

Labyrinth Society - <http://www.labyrinthsociety.org>

Saward, J. and Keiser, V. Original Cretal Labyrinth drawing **(2006, March 25). Retrieved March 25, 2006, from <http://www.labyrinthsociety.org>**

Talbot, Reg. (1992). *Three dimensions for examining creative productivity*. International Creativity Network Newsletter, Volume 2, number 2.

Veriditas – <http://www.veriditas.net>

West, M.G. (2000). *Exploring the labyrinth: A guide for spiritual healing and growth*. New York, NY: Broadway.

Seminal works in Creativity field

Fritz, R. (1984). *The path of least resistance : Learning to become the creative force in your own life*. NY:Random House.

Maslow - concepts related to self-actualization - source to be explored

Osborn, A. (2001). *Applied imagination*. (3rd revised ed.). Buffalo, NY: Creative Education Foundation Press (concepts related to deferring judgment)

Prince and Gordon - Synectics concept of turning off the censor and excursions

Gordon, W. J. (1972). On being explicit about creative process. In S. J. Parnes, (Ed.), *Sourcebook for creative problem solving, a fifty year digest of proven innovation processes*. (pp.164-168). Hadley, MA: Creative Education Foundation Press.

Gordon, W. J. J., & Poze, T. (1981). Conscious/subconscious interaction in a creative act. In S. J. Parnes, (Ed.), *Sourcebook for creative problem solving, a fifty year digest of proven innovation processes*. (pp.193-200). Hadley, MA: Creative Education Foundation Press.

Safer, Dr. H. T., and Torrance, Dr. E.P. (2005). *Making the creative leap beyond*. Hadley, MA : Creative Education Foundation Press

Wallas - concepts related to incubation - source to be explored

Other Works in the Creativity Field

Dacey, J.S., and Lennon, K.H. (1998). *Understanding Creativity: The interplay of biological, psychological, and social factors*. San Francisco : Jossey-Bass.

Davis, G.A. (1999). *Creativity is forever*. (4th ed.). Dubuque, Iowa: Kendall/Hunt Publishing.

Hauseman, C.R, and Rothenberg, A. (eds.) (1976). *The creativity question*. Durham, NC: Duke University Press.

Land, G. and Jarman, B.(1992). *Breakpoint and beyond: Mastering the future today*. New York : Harper Collins.

Parnes, S. (Ed.) (1992). *Sourcebook for Creative Problem Solving*. Buffalo, NY: Creative Education Foundation Press

Tharp, T.(2003). *The creative habit: Learn it and use it for life*. New York, NY: Simon & Schuster

ICSC Master's Projects

- Barbero-Switalski (2003)
- Billoni (2002)
- MacDonald (2004)

Works in Facilitation / Learning Field

Flowers, S., Jaworski, J., Scharmer, C.O., and Senge, P. (2005). *Presence: Exploring profound change in people, organizations and society*. London, UK: Nicholas Brealey Publishing.

Senge, P. (1990). *The fifth discipline: The art and practice of the learning organization*. NY : Doubleday.

Owen, H. (2000). *The power of spirit: How organizations transform*. San Francisco : Berret-Koehler Publishers Inc.

Owen, H. (1997). *Open space technology: A user's guide*. (2nd ed). San Francisco : Berret-Koehler Publishers Inc.

Works in the Mind / Body Connection – Whole Brain Fields

Aposhyan, S.(2004). *Body-mind psychotherapy : Principles, techniques, and practical applications*. NY:W.W. Norton and Company.

Boyatzis, R., Goleman, D., McKee, A. (2002). *Primal leadership: Learning to lead with emotional intelligence*. Boston:Harvard Business School Press.

Lipton, B. (2005). *The Biology of Belief: Unleashing the power of consciousness, matter and miracles*. XX:Mountain of Love. (full source to be included when I get this book)

Scheele, Paul. (1993). *The photoreading whole mind system*. Wayzata, MN:Learning Strategies Corporation.

